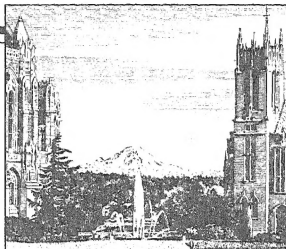


THE PAINTINGS OF REMBRANDT

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EDITED BY A. BREDIUS

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INTRODUCTION

REMBRANDT HARMENSZ. VAN RIJN was born on the 15th of July 1606 at Leyden, the son of respectable middle-class parents whose families had long been established in the place. His father, Harmensz. Gerritsz., was a miller ; he had taken the name van Rijn from his mill, which was on the Velst, a branch of the Rhine, and was called the Rhine Mill. His mother, Neeltgen Willemsdochter van Zuytbrouck, was the daughter of a prosperous baker ; Rembrandt's brother Willem was his godson, and followed him in his trade. A second brother, Adriaen, was a shoemaker, and became later, with the help of Rembrandt himself, the owner of their father's mill. The painter grew up, therefore, in simple but not uncomfortable circumstances. His native town was just then recovering after the long siege of 1574, and was increasing considerably both in size and wealth, largely owing to the cloth-industry.

The portraits of Rembrandt's father show him to have been a simple man of rather coarse exterior, who no doubt pursued his calling with industry and ability. The painter's mother must have been a very agreeable and devout woman ; and Rembrandt often painted her, with the affection of a son.

His parents wished him to study, and he was accordingly sent at a very early age to the Latin School. On the 20th of May 1620, when he was not yet fourteen years old, the name of "Rembrandt Hermani Leidensis" appears in the register of students at the Leyden High School. It seems, however, that he did not study for long, and did not learn much. His fellow-citizen Orlers says, in his "*Beschrijvinge der Stadt Leyden*", in speaking of the painters of his time, that Rembrandt was not the type to make a scholar, since his natural gifts lay only in the direction of drawing and painting.

His parents therefore made him the pupil of Jacob van Swanenburgh, who had spent some time in Italy, and whose father Isaac had been a well known painter and a Burgomaster of Leyden. Rembrandt remained with him three years, until 1623. His unusual talent must have revealed itself early—"so that one could see already, that he would become a famous painter", as Orlers reports. He then entered the studio of Pieter Lastman in Amsterdam, a painter who had also

worked for several years in Rome, and had developed there under the influence of the German Adam Elsheimer. Elsheimer's landscapes were familiar also in Holland, through the etchings which his pupil Goudt did from them.—Rembrandt remained only six months with Lastman ; but it was a connexion that was of great importance for his artistic development. Lastman was at the time probably the most famous artist in Holland, rivalled only by the elder Cornelisz. van Haarlem. Early compositions by Rembrandt are often strongly influenced by those of his master ; and Rembrandt made drawings after some of Lastman's works, which he used for his own paintings. That Lastman's pictures, with their animated composition and fresh colour, should have made a deep impression on his talented pupil, is natural enough. It is clear, further, from his portraits of 1630/31, that he learnt something also from the famous portrait-painters of Amsterdam at the time ; these early portraits are often very close in style to the work of Cornelis van der Voort and, more especially, Thomas de Keyzer.

Unlike his masters, Rembrandt did not undertake the journey to Italy, by which the artists of the period set so much store. He settled first in Leyden, to practise his art independently. When it was suggested to him that a journey to Italy was absolutely necessary for his artistic development, his answer was, that it was a waste of time and trouble, since the best Italian pictures could be conveniently and thoroughly studied in Dutch collections. He himself, later in life, possessed several Italian pictures and a large number of engravings.

Not much has survived of Rembrandt's work during his earliest Leyden period. There is a scene from the story of Tobias (No. 486), the picture of " Balaam and his Ass " (No. 487), and a " Christ driving the Moneychangers from the Temple " (No. 532), all of the year 1626. Of the following years there are a number of paintings and etchings of religious subjects, and also portraits, in which the contrast of light and shade is strongly emphasized.

This interest in chiaroscuro had first developed in Italy. Michelangelo da Caravaggio, with his rendering of artificial effects of light, had attracted a whole group of followers, and exercised a decisive influence on Dutch painters in Italy. Gerard van Honthorst, whose " Night-pieces " had already made him famous among the Italians, returned to Holland in 1620. Finsonius, one of his pupils, who died

in Amsterdam in 1618, was the owner of the "Madonna del Rosario" one of his most celebrated works, and a "Judith and Holofernes", which Rembrandt probably saw in Amsterdam. The work of Rembrandt's Leyden period shows clearly enough that he was deeply impressed by these innovations originated by Caravaggio. In his "Simeon in the Temple" of 1631 (No. 543) a magic shaft of light falls on the principal group of figures, while the magnificent building and the crowd of spectators are in semi-darkness. Like most of the early biblical subjects, this picture is very carefully painted in detail, and is rather cool in colour. The most striking of the early portraits are certain self-portraits (No. 1, 2 etc.), often no more than studies, bold and free in handling and lighting.

A number of mythological paintings, mostly of small dimensions, of the year 1631 or thereabouts ("Andromeda", "Rape of Proserpine", "Rape of Europa", etc., Nos. 462 to 464), are already illustrative of that peculiarly realistic conception, which makes all Rembrandt's creations so intensely alive. Classical beauty is not to be looked for here; but they are full of dramatic tension and true observation. In some, there is already a landscape background, which recalls the work of Elsheimer.

The artist was already well known, before he left Leyden. Pupils flocked to him, among them Gerard Dou. And when so influential a man as Constantijn Huyghens, the Secretary of the Stadtholder Frederick Henry, spoke his praises, portrait-commissions came to him more and more from Amsterdam; so that Rembrandt found it expedient, in the second half of 1631, to remove there. Amsterdam was becoming more and more the centre of artistic life in Holland; painters came there from all the smaller towns, for it was there that commissions were most easily to be found, and there, in the great commercial city, that life was most attractive.

Rembrandt lodged first at the house of the art-dealer Hendrik van Uylenburgh; and it was here, probably, that he met his future wife, Saskia van Uylenburgh, a relative of his host. She appears for the first time in his pictures of the year 1633 (No. 99 etc.); in 1634 they were married. She was the daughter of the prosperous and respected Burgomaster of Leeuwarden; and she appears, from the numerous portraits which Rembrandt painted and etched of her, to have been an attractive and kindly person. A splendid portrait of

her, dressed in her best, with her finest jewels on, and very finely painted, is that in the Museum of Cassel (No. 101).

No sooner was Rembrandt settled in Amsterdam, than commissions came to him one after another. In 1632 the Amsterdam Surgeons asked him to paint an "Anatomy Lesson" for their Guild Room (No. 403). We cannot but admire the brilliant solution he devised for the difficult problem of painting a group of doctors round a half dissected corpse. He has succeeded in tempering the unpleasantness of the subject by the lively grouping, and by his expressive rendering of the individual heads. The light streams down in the direct line of vision, and pervades even the darkest parts of the picture. With earlier artists, an "Anatomy Piece" had been simply a more or less successfully arranged row of portraits; Rembrandt has here produced a real work of art—one that has become a lasting monument to the Healing Art. Among the many respected people of Amsterdam, who had their portraits painted by Rembrandt, was the rich merchant Nicolaes Ruts, Maerten Daey and his wife, the Minister Johannes Elison and his wife, and others whose names are no longer known to us (Nos. 145, 199, 200, 342, 347, etc.). They are splendid, lively portraits, some of them full-length. Rembrandt was well paid; we know that more than once he got 500 guilders for a portrait, by no means a bad price for those days!

The Stadtholder Frederick Henry, himself keenly interested in art, had his attention drawn to the brilliant young artist by Huygens, and gave him some big commissions. His success was now all that he could have wished. He executed for the Prince a series of Passion subjects: the "Raising of the Cross" and the "Deposition" in 1633 (Nos. 548 to 550), the "Ascension" in 1636 (No. 557), the "Entombment" and the "Resurrection" in 1639 (Nos. 560 to 561), and the "Adoration of the Shepherds" in 1646 (No. 574), all now in the Munich Gallery. Rembrandt himself considered the "Entombment" and the "Resurrection" the most successful. He wrote in 1639 to Huygens, that these pictures, thanks to hard work and energy, were now finished; he had spent a long time over them, he said, because he had been anxious to depict in them the highest degree of action, in the most natural way. The "Ascension" betrays Flemish influence; but the very lively group of spectators is unquestionably Rembrandt's own invention. There are echoes of this series more than once in Rembrandt's

later work. About ten years later he painted the "Raising of the Cross" once more, in brown and grey monochrome; and this simple sketch (No. 564) is even more powerful in effect than the early picture. There are later repetitions, too, of the "Deposition" and the "Adoration of the Shepherds" (Nos. 551, 584, 557).

One or two other large pictures belong to this early period. The "Blinding of Samson" in Frankfort (No. 501), painted in 1636, is a rather overcrowded composition, and realistic to an almost intolerable degree. In "Belshazzar's Feast" of Lord Derby's collection (No. 497), attractive as it is in the splendid quality of the paint, the figure of the prince, with his theatrical gesture and expression, fills nearly half the picture. It is difficult to realize that the "Danaë" in Leningrad (Nos. 474, 475) is of the same year; the nude figure could stand comparison with the finest of Titian's works, and the delicately painted flesh is marvellously luminous in the soft, warm light.

This was the period of Rembrandt's first landscapes, which still reflect the influence of the genius of Hercules Seghers. Rembrandt thought very highly of Seghers, and possessed a number of his pictures, besides, no doubt, his etchings. His own landscapes of this period, like Seghers', are quite unreal, with fantastic buildings, waterfalls and huge trees. A sudden shaft of light lends drama to the dark scene. Later his landscape-composition becomes simpler and more restful, and the light becomes softer and more diffused. In one single instance (No. 452, in 1646), he painted a little winter landscape, so simply and broadly executed, that it is more modern in effect even than the delightful winter-scenes of van der Neer and van der Capelle, the specialists in this type of subject.

About 1641 the Civic Guard of Amsterdam applied to Rembrandt, to paint for them a large picture of the company going on parade, under the command of their Captain, Frans Banning Cocq. This was the picture that became known later as the "Night Watch" (Nos. 410 to 413). There can be little doubt that the artist was allowed full freedom, to carry out the commission according to his own ideas; but we may guess that the result did not satisfy the Civic Guards. The Captain, Frans Banning Cocq, and the Lieutenant, Willem Ruytenburg, are prominent enough in the foreground, but the other figures are hardly treated as portraits. Rembrandt was interested, not in the portrayal of the individual Guards, but in the composition

of the whole in a rich interplay of movement and light. The "Civic Guard Piece" becomes in his hands something very different from the kind of pleasant portrait-group, that van der Helst was so skilful in producing—in which, in spite of a certain liveliness in the composition, each portrait is carefully executed, and has its proper place. And for that very reason, no doubt, it did not please the Civic Guards. Yet nowadays visitors to the Rijksmuseum pass by the Civic Guard pieces of Rembrandt's contemporaries without interest, to stand enthralled before the marvellous light and colour of the "Night Watch."

Other pictures of the 1640's are more straightforward in composition; the small biblical subjects, particularly of this period, are more restful in mood, with a warm luminous colour-scheme (Nos. 514, 515, 570, 576). In the so-called "Woodcutter's Family" in Cassel (No. 572), a painted frame and curtain surround the subject—a domestic interior, with the Virgin clasping the child to her breast, and Joseph cutting logs for fuel. The portraits of this period are no longer posed with an eye to magnificence of effect. The model stands or sits at rest, and the lighting is soft (Nos. 224, 238, 360, 363, 368, etc.) A doorway or a window often lend added repose and compactness to the composition, as in the man's portrait at Brussels of 1641 (No. 218).

About the time that Rembrandt finished the "Night Watch", he lost his beloved Saskia. She was buried on the 19th of June 1642 in the Oude Kerk at Amsterdam. She left an only child, Titus, who was baptized on the 22nd of September 1641; her three other children had died soon after birth. The nurse who looked after Titus took charge of the household, as best she could, until the arrival of Hendrickje Stoffels, the young servant-girl who was soon to become the painter's second life-companion, and remain faithfully at his side through all his troubles. She appears in a large number of his pictures (No. 110 etc.). Rembrandt could not marry her, since if he did so he would have been obliged to pay out to his son Titus the half of Saskia's fortune, which amounted to 40,000 florins; and that he was no longer in a position to do.

He had been living since 1639 in a large house in the St.-Anthonie-Breestraat, which he had bought but never been able to pay for. He had brought together there a valuable collection of pictures, etchings

and drawings, including a number of the Italian school. There were antique sculptures, medals and other works of art as well. He had a respectable income from his painting, which was increased by the fees his pupils payed ; and by his marriage with Saskia he had come into considerable means besides. He payed high prices for his art treasures, so much so that people expressed surprise. His only answer was : " I do it, because Art must be held in honour."

But Rembrandt had never bothered much about his finances. Now that his income was growing less, he could no longer meet the obligations he had incurred, particularly through the purchase of his house. His creditors became impatient, and all sorts of adverse circumstances obliged him, in 1656, to apply for a moratorium. He was declared insolvent, and made bankrupt. The fine big house in the Jodenbree-straat had to be given up, and all his treasures, which he had collected with such care, were sold by public auction. This was in the course of 1657. An uncertain political situation, a temporary slump in the art market, and perhaps, too, dishonesty on the part of the persons concerned, all had an effect on the sale ; the collection was dispersed for 5,000 guilders ; and over 70 of his own pictures were included !

In spite of all these blows of Fate, Rembrandt's creative powers remained unimpaired ; in fact, in his pictures of this period we have perhaps the finest and most mature phase of his art. His faithful companion, Hendrickje Stoffels, and his son Titus, who must also have been a painter, tried to help him in his persistent money difficulties. They set up an art-dealer's business, with Rembrandt as " manager " ; for which he received food and lodging. In this way he could at least work in peace.

1657 is probably the date of his impressive " David harping before Saul " (No. 526). The power of expression and glow of colour are here such as he had not yet achieved in his earlier work. Even more moving is the " Jacob blessing ", of 1656, in Cassel (No. 525). The light falls sharply from the left, throwing up the action of the old man, as he raises himself painfully in his bed. Joseph stands close by, and the children's heads are bowed beneath the hand that blesses them. The figure of the mother, looking down with quiet submissive glance, lends balance to the composition, and the final touch of harmony to the solemn, pious atmosphere of the scene.

There are masterly portraits, too, of this period. The Jan Six

of 1654 (No. 276) inclines his head towards the spectator, full of life and expression, pulling a glove onto his left hand, as though in readiness to go out. The fine dress is painted with an astonishingly broad brush. Serious and imposing, too, are the self-portraits of these years. In the portrait of the Frick collection (No. 50) Rembrandt has painted himself seated, in splendid yellow-gold and ruby-red robes, with a staff in his hand, "every inch a King."

It is a mistake to suppose, as was once thought, that Rembrandt was forgotten in his later years. He was still thought of as a famous painter. Several writers record a visit from "Rembrandt van Rijn, the celebrated" (in one instance in fact "the widely celebrated) painter." That his popularity declined, is in the main more due to his unconventional mode of life, which was not in accordance with the narrow ideas of his time, than to a decline in the appreciation of his art. At the same time it must not be forgotten, that towards the end of Rembrandt's life a smooth, finished style was what the public most admired, whereas Rembrandt's own technique was becoming broader and broader, and more and more spontaneously inspired.

Between 1654 and 1660 a respected collector in Messina, Antonio Ruffo, commissioned Rembrandt to paint him three pictures: a "Homer" (now Bredius collection, The Hague, No. 483), an "Aristotle" (Lord Duveen, No. 478) and an "Alexander the Great", which is probably lost (see note to No. 480). When Guercino was asked to paint another for the same series, he answered that he considered it an honour to paint a picture that should hang side by side with the work of Rembrandt, whose etchings he knew and so much admired.

Rembrandt was called upon to take part in the decoration of the Town-Hall in Amsterdam, with other reputable painters like Bol and Flinck. He was to paint Julius Civilis, administering to the Batavians an oath of conspiracy against the Romans. The picture, however, was not a success with the authorities of Amsterdam. It was probably suggested to him that he should alter it; but Rembrandt was hurt and discouraged, took back his picture, and never returned it. It is a fragment of this painting that is preserved in Stockholm (No. 482). It is a work in which figures of more than human proportions, rising before us in an unearthly light, as though from the Spirit World, produce an overwhelmingly impressive effect. It is wrong to suppose

that the picture is unfinished ; it is simply painted in an unusually broad technique. The source of light, on the table, is concealed by the figures seated in front of it, and produces a glowing harmony of reddish brown, yellow, purple and green. Even in its mutilated state, the picture remains one of the most magnificent and important of the master's works.

This was painted about 1660. Just about the same time, Rembrandt was commissioned to paint the directors of the Cloth-makers Guild (the "Staalmeesters", Nos. 415 and 418). The picture is dated 1662, and is one of the most perfect that his brush produced. The splendid grouping of the figures, all in black, with black hats and white collars ; the glowing colour of the dark red table-cloth and the warm brown panelling, counterbalancing so finely all the black ; the life that he has succeeded in imparting to the heads, so that the spectator all but forgets that he is standing before a picture : all this makes the "Staalmeesters" one of the most powerful and most mature works of art in the world.

Not much later are the "Jewish Bride" in the Rijksmuseum (No. 416) and the "Family Group" in Brunswick (No. 417), the colour of which is of unimaginable magnificence. Of his last period of all is the "Return of the Prodigal" in Leningrad (Nos. 598, 599). It is a deeply moving thing ; there is a suggestion of loving sympathy in the old father's hands, such as was surely never achieved by any other painter. Between 1660 and his death Rembrandt painted further self-portraits, and two fine knee-length portraits of an unknown man and wife (Nos. 327 and 402). The self-portrait painted in the last year of his life shows him greatly aged, with puffy cheeks, a sick man, with a strange look of resignation in his face (No. 62).

It has been supposed that Rembrandt in the last year of his life worked little, or not at all. We know now, however, that there was in his studio in 1669 a "Simeon in the Temple", not quite finished, which may be identified with the recently discovered picture in the Hersloff collection (No. 600). The painters Alaert and Cornelis van Everdingen, who frequently visited Rembrandt during this year, have recorded that he showed them the polished copper plates, on which he intended to etch a Passion of Christ.

Hendrickje had died some years earlier, about 1663, and Titus, too, preceded him to the grave. Only his little daughter by Hendrickje,

called Cornelia, survived him ; he was himself a sick and lonely man. He died on the 4th of October 1669, and was buried, simply but decently, on the 8th of October in the Westerkerk, not far from his last lodging on the Rozengracht.

*

Rembrandt's art is more moving to us than that of many another famous painter, because it is so instinct with humanity. He was a man full of passion and power ; and he had, too, the great gift of being able to express, with brush, etching-needle or pen, all that the human heart can feel, so that we feel it too. His subjects he drew by preference from the Bible. There is hardly a story in the book, that he has not treated in his entirely personal, always deeply human way. His biblical figures wear no robes of the period ; his Saviour imparts the Gospel to Rembrandt's own people, to the poor and suffering of his own time. In his picture of the "Holy Family", Joseph is an ordinary carpenter, and the Virgin is like any other mother, pressing her child to her breast. The apparently simple, everyday representation of the biblical subject receives its special consecration from the magic lighting, and the splendid harmony of colour. Often, it is true, he makes use of some object from his own rich collection ; a gay turban serves to distinguish an Oriental prince, or some rich piece of stuff is used for a magnificent robe. But besides the biblical subject, it is man, and the features of the human face, that offer to Rembrandt an inexhaustible field for sympathetic exploration and representation. How he reads the look in the eye, the lines in the brow ; and how he reveals the soul of a man, in the portrait he paints of him !

There still exist more than 600 pictures, a large number of etchings and over 1500 drawings by his hand, scattered over the whole world. And since he exercised a deep influence on numerous and in some cases gifted pupils, there are also a considerable number of pictures, which were in the past highly praised by critics as the work of Rembrandt, until it became clear that they were the work of pupils like Bol, van der Pluym, Flinck, Abraham van Dijk and others. I need mention in this connection only the portrait of Elisabeth Bas in the Rijksmuseum at Amsterdam, the "Praying Woman with a Bible" (now in the Frick collection in New York), and the "Tobias and the Angel" in the Berlin Museum ; but there are many others besides.

It is the intention of this book to publish anew, subject to the most conscientious restriction, the complete œuvre of Rembrandt's brush, which has lately been very considerably extended by additional attributions. For that reason I have included only those pictures, whose authenticity seems to me beyond all doubt. That does not necessarily mean that all pictures which have been attributed to Rembrandt by others, and which do not appear here, are not genuine. I believe that some among them are very probably by Rembrandt's hand. But wherever some doubt existed among scholars, I have left them out, since I wish to include in this publication only what is unimpeachable. In certain cases I have stated in the note my reasons for including the picture in question.

I have as far as possible examined afresh all pictures reproduced in the publications of Bode, and in Valentiner's "Klassiker der Kunst" volumes and "Rembrandt Paintings in America"; as well as the early works recently published by K. Bauch. This book is the result of my researches. Like all human work, it must needs be incomplete. But it is a serious attempt to sift the œuvre of Rembrandt, as presented by various authors in the past, and to rid it of pictures by pupils and followers, that have been attributed to the master.

My most heartfelt thanks are due to Dr. H. Schneider of The Hague for his unfailing help, particularly in the procuring of photographs. I must further express my gratitude to Herr Ludwig Goldscheider, and to the publishers, who have spared neither expense nor trouble in having pictures photographed anew; also to Mr. J. Byam Shaw in London, for the translation of the text into English.

At the end of the book will be found short explanatory notes on some of the pictures, the material for which was kindly collected by Dr. H. Gerson. But in the main, the illustrations should speak for themselves, and I hope that they will be enough to bring a wider public in closer touch with the great master, whom it has been the chief task of my life to study.

A. Bredius

CHRONOLOGY OF REMBRANDT'S CAREER

- 1606 Rembrandt Harmensz. van Rijn born on the 15th of July in the Weddesteg at Leyden, the son of Harmen Gerritsz. van Rijn, miller, and Neeltgen Willemsdochter van Zuytbrouck, daughter of a baker.
- 1620 20th May: R. entered as a student in the books of the University of Leyden.
- 1620-24 R. learning his art: three years with Jacob Isaaksz. van Swanenburgh in Leyden; six months with Pieter Lastman in Amsterdam; perhaps also with Jacob Pynas.
- 1625 Beginning of R.'s activity as an independent artist (in Leyden).
- 1626 Earliest dated pictures (460, 486, 487, 532).
- 1628 Gerard Dou becomes R.'s pupil.
- 1629 Earliest dated self-portraits (2, 4, 8).
- 1630 Death of R.'s father.
- 1632 R. removes to Amsterdam.
"The Anatomy Lesson of Dr. Tulp" (403).
Jacob Adriaensz. Backer enters R.'s studio as a pupil.
- 1633 5th July: betrothal to Saskia van Uylenburgh.
Visit to Dordrecht, Rotterdam and The Hague.
R. begins work on his series of paintings of the Passion.
- 1634 Marriage to Saskia.
- 1635 "Ganymede" (471).
- 1636 First large landscape painting (439), and numerous landscape drawings.
- 1639 The Passion series for the Stadtholder Prince Frederick Henry of Orange completed (548-551, 557, 560, 561).
R. buys a house in the St.-Anthonie-Breestraat, but is unable to pay for it.
- 1640 Death of R.'s mother.
- 1641 22nd September: R.'s son Titus baptized.
- 1642 14th July: death of Saskia.
"The Night Watch" (410).
Carel Fabritius a pupil of Rembrandt.
- C. 1645 Hendrickje Stoffels enters R.'s household.
- 1647 "Susannah" (516).
- C. 1649 "The Hundred Gilder Print" (Bartsch 74).
- 1653 "The Three Crosses" etching (Bartsch 78).
- 1654 Hendrickje's daughter Cornelia born.
"Jan Six" (276).

- 1656 25th July: inventory of Rembrandt's effects on the occasion of his bankruptcy.
- 1657 December: first sale of R.'s property, through the auctioneer Th. J. Haringh.
- 1658 Sale of R.'s house and household property.
- 1660 The house made over to R.'s creditors. R. removes to the Rozengracht. To protect himself against his creditors, R. becomes an employee of Titus and Hendrickje, who since 1658 have been carrying on an independent art-dealing business.
- 1661 "The Oath of the Batavians" (482) painted for the Town Hall at Amsterdam.
- 1661-62 Possible journey to England.
- 1662 The "Staalmeesters" (415).
Death of Hendrickje Stoffels.
- 1668 Death of Titus van Rijn, who had married Magdalena van Loo in this year.
- 1669 R.'s granddaughter Titia born (the posthumous daughter of Titus).
Last self-portrait (62).
4th October: death of Rembrandt. 8th October: Rembrandt buried in the Westerkerk.

COMPARATIVE TABLE OF PLATE-NUMBERS IN THE PRESENT WORK
AND NUMBERS IN THE DESCRIPTIVE CATALOGUE
OF HOFSTEDÉ DE GROOT

The numbers printed in black type are those of the catalogue of Hofstede de Groot, the other numbers are those of the present work.

1a=515	81 = 535	144 = 579	204 = 98	310 = 506	388 = 136	490 = 190
5 = 508	82 = 596	145 = 578	205 = 103	311 = 494	390 = 140	491 = 188
9 = 498	84 = 592	146 = 597	206 = 102	315 = 385	391 = 257	492 = 186
13 = 528	85 = 569	147 = 539	207 = 471	316 = 69	392 = 283	493 = 187
14 = 504	87 = 540	148 = 552	208 = 480	317a=351	393 = 314	494 = 191
17 = 524	88 = 576	149 = 557	209 = 466	319 = 361	396 = 247	495 = 375
18 = 523	89 = 556	154 = 577	210 = 479	320 = 68	398 = 208	496 = 382
22 = 525	90 = 572	157 = 630	211 = 465	322 = 63	399 = 266	497 = 393
23 = 496	91 = 568	158 = 622	212 = 481	324 = 367	401 = 325	498 = 396
25 = 527	92 = 544	159 = 620	213 = 463	325 = 386	402 = 273	499 = 328
26 = 487	93 = 563	160 = 626	214 = 438	327 = 368	403 = 245	501 = 373
27 = 509	94 = 570	161 = 621	215 = 117	330 = 377	405 = 181	502 = 384
30 = 507	97 = 555	162 = 628	217 = 483	331 = 359	407 = 300	503 = 400
31 = 499	100 = 588	163 = 624	218 = 484	333 = 533	409 = 209	504 = 379
32 = 489	101 = 589	164 = 629	220 = 485	334 = 30	411 = 296	505 = 83
33 = 501	103 = 547	168 = 615	223 = 468	335 = 436	412 = 258	506 = 381
34 = 488	104 = 566	169 = 613	224 = 477	336 = 310	413 = 478	507 = 383
35 = 490	107 = 537	169a=606	225 = 482	344 = 210	414 = 246	508 = 392
36 = 526	109 = 442	170 = 617	227 = 476	345 = 133	415 = 205	509 = 374
38 = 511	110 = 580	171 = 608	228 = 429	346 = 179	416 = 151	510 = 388
39 = 611	111 = 545	172 = 303	230 = 435	347 = 301	417 = 147	511 = 71
40 = 513	112 = 581	173 = 614	231 = 272	348 = 178	419 = 182	524 = 58
40a=495	113 = 598	174 = 302	232 = 233	349 = 169	420 = 129	525 = 23
41 = 521	116 = 558	175 = 304	233 = 431	350 = 16	421 = 286	526 = 21
42 = 492	117 = 536	177 = 602	236 = 432	351 = 180	422 = 292	527 = 62
46 = 530	118 = 586	178 = 612	238 = 122	353 = 206	425 = 220	528 = 44
47 = 522	121 = 594	179 = 601	239 = 219	354 = 142	427 = 184	529 = 8
48 = 531	122 = 607	180 = 603	240 = 425	362 = 249	433 = 228	530 = 9
49 = 604	124 = 593	181 = 609	261 = 128	363 = 269	434 = 288	531 = 5
50 = 491	125 = 591	183 = 619	265 = 318	364 = 236	436 = 150	532 = 256
52 = 497	126 = 534	185 = 618	266 = 135	365 = 250	437 = 229	533 = 1
53 = 519	128 = 546	186 = 430	268 = 279	365a=242	438 = 239	534 = 22
55 = 516	129 = 595	187 = 610	269 = 275	366 = 261	439 = 270	535 = 216
57 = 505	130 = 548	189 = 397	270 = 433	369 = 183	440 = 274	536 = 43
58 = 518	131 = 564	190 = 307	271 = 211	370 = 264	441 = 309	537 = 46
59 = 248	132b=590	191 = 308	272 = 434	371 = 141	442 = 131	538 = 20
60 = 372	133 = 584	192 = 605	282 = 420	372 = 148	443 = 149	539 = 45
64 = 514	134 = 550	193 = 306	283 = 31	373 = 152	448 = 243	540 = 60
64a=486	135 = 551	194 = 616	288 = 253	374 = 230	452 = 280	541 = 28
65 = 520	135a=551?	195 = 462	291 = 297	375a=144	453 = 263	542 = 2
69 = 502	136 = 565	196 = 467	292 = 267	376 = 324	454 = 282	543 = 134
70 = 503	137 = 582	197 = 474	293 = 428	377 = 240	456 = 137	544 = 6
72 = 542	139 = 554	198 = 473	299 = 378	378 = 231	457 = 185	545 = 24
74 = 562	140 = 560	199 = 461	305 = 110	380 = 285	461 = 262	547 = 38
77 = 575	141 = 561	200 = 472	306 = 437	384 = 130	463c=230	548 = 40
78 = 574	142 = 559	201 = 464	307 = 107	385 = 232	486 = 13	549 = 3
80 = 543	143 = 583	202 = 114	309 = 387	387 = 207	489 = 119	550 = 34

551 = 55	591 = 13	659 = 166	705 = 289	749 = 251	827c = 125	884 = 330
552 = 7	593b = 41	660 = 202	706 = 120	750 = 278	845 = 356	885 = 352
553 = 48	601 = 13	661 = 349	707 = 124	752 = 237	846 = 350	886 = 92
554 = 51	605 = 109	664 = 315	708 = 127	753 = 277	848 = 346	919 = 376
555 = 37	606 = 94	666 = 406	709 = 126	754 = 317	849 = 338	920 = 337?
556 = 52	607 = 101	667 = 407	712 = 276	755 = 326	850 = 365	926 = 410
557 = 156	608 = 97	668 = 165	715 = 113	756 = 294	851 = 353	927 = 414
558 = 193	609 = 108	669 = 336	716 = 116	757 = 221	852 = 398	928 = 415
559 = 27	611 = 105	670 = 145	717 = 112	758 = 234	853 = 329	929 = 416
560 = 61	612 = 99	672 = 73	718 = 115	759 = 158	854 = 389	930 = 405
562 = 54	613 = 104	673 = 79	720 = 118	760 = 174	855 = 399	931 = 417
563 = 50	614 = 106	674 = 78	721 = 111	761 = 160	856 = 343	932 = 403
564 = 10	615 = 96	675 = 81	722 = 213	762 = 154	857 = 394	933 = 408
565 = 36	619 = 355	676 = 77	725 = 281	763 = 254	859 = 345	939 = 440
566 = 18	620 = 409	677 = 76	726 = 173	764 = 168	860 = 360	941 = 443
567 = 19	624 = 167	679 = 82	728 = 358	765 = 223	861 = 369	942 = 441
568 = 29	625 = 331	681 = 80	730 = 201	768 = 215	863 = 395	943 = 452
569 = 53	627 = 252	682 = 74	732 = 197	769 = 177	864 = 363	944 = 454
570 = 11	628 = 268	683 = 75	733 = 159	772 = 255	865 = 370	945 = 448
571 = 139	629 = 175	685 = 64	734 = 218	773 = 157	867 = 335	946 = 444
572 = 15	630 = 339	686 = 67	735 = 265	774 = 295	868 = 348	947 = 447
573 = 17	634 = 203	687 = 63	736 = 172	775 = 146	869 = 401	948 = 451
574 = 39	635 = 164	688 = 70	736a = 153	776 = 320	871 = 364	949 = 446
575 = 59	636 = 291	691 = 95	737 = 198	777 = 196	873 = 340	950 = 453
576 = 32	637 = 199	693 = 90	738 = 212	778 = 195	874 = 344	951 = 445
577 = 143	638 = 342	694 = 87	739 = 194	779 = 327	875 = 334	960 = 450
578 = 35	642 = 217	695 = 88	741 = 287	780 = 322	876 = 362	968 = 456
579 = 56	643 = 357	696 = 86	743 = 323	781 = 313	877 = 333	970 = 459
580 = 42	645 = 200	697 = 84	744 = 214	782 = 299	878 = 390	971 = 458
581 = 49	646 = 347	698 = 85	744a = 311	783 = 155	879 = 371	972 = 457
582 = 26	652 = 391	699 = 89	745 = 162	784 = 312	880 = 402	980a = 459?
584 = 25	654 = 161	702 = 121	746 = 235	785 = 163	881 = 341	987a = 459?
585 = 33	657 = 171	703 = 293	747 = 222	786 = 204	882 = 354	
588 = 156	658 = 321	704 = 123	748 = 224	787h = 125	883 = 332	

HOFSTEDE DE GROOT "ADDITIONS"

107a = 538 | 275c = 192 | 494c = 376 | 552a = 12 | 685a = 66 | 717a = 366

PLATE-NUMBERS IN THE PRESENT WORK WHICH HAVE NO CORRESPONDING NUMBERS IN THE CATALOGUE OF HOFSTEDE DE GROOT

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439 449 455 460 469 470 493 532 541 600 623 625 627

AND THE NUMBERS OF THE APPENDIX

SOURCES OF THE REPRODUCTIONS

- Fratelli Alinari, Florence* : 18, 19, 29, 45, 60, 117, 428, 457, 503, 521.
D. Anderson, Rome : 20, 33, 84, 87, 185, 285, 355, 468, 520.
Annan, Glasgow : 139.
Braun & Cie., Mulhouse-Dornach : 9, 15, 166, 181, 213, 218, 235, 238, 293, 303, 336, 358, 365, 369, 398, 433, 461, 479, 598, 606.
F. Bruckmann A.-G., Munich : 5, 11, 40, 77, 134, 228, 276, 288, 310, 328, 329, 334, 338, 339, 350, 363, 444, 472, 502, 533, 556, 583.
Bulloz, Paris : 16, 58, 99, 281, 487, 539.
Lawrence X. Champeau, New York : 149.
P. & D. Colnaghi & Co., London : 305, 439, 591
A. C. Cooper, London : 48, 90, 107, 173, 191, 206, 222, 233, 247, 255, 273, 307, 312, 345, 385, 391, 577, 615.
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W. H. Grove & Son, London : 289.
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R. Heidl, Gotha : 2.
Liljeroth, Kristianstad : 155.
W. F. Mansell, Teddington : 256.
Murray K. Keyes, New York : 205.
Sidney W. Newbery, Brixton : 153.
Old Masters Studio, New York : 608.
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Franz Rempel, Hamburg : 161, 232, 535.
Skorski, Lemberg : 3.
G. Schwarz, Berlin : 95, 112, 210, 272.
Kunstverlag Wolfrum, Vienna : 25, 26, 42, 49, 63, 71, 89, 122, 163, 204, 219, 330, 332, 352, 359, 425, 432, 494, 603, 616.
Museum photographs : 8, 21, 23, 27, 30, 31, 32, 34, 35, 38, 46, 54, 67, 69, 73, 81, 85, 91, 97, 108, 110, 116, 118, 120, 123, 128, 136, 159, 167, 174, 175, 178, 188, 234, 240, 241, 268, 271, 283, 284, 306, 308, 314, 317, 318, 319, 324, 326, 327, 331, 335, 346, 348, 364, 366, 367, 388, 389, 392, 397, 401, 402, 405, 406, 407, 410, 413, 416, 417, 420, 429, 430, 431, 436, 438, 443, 445, 451, 456, 458, 459, 463, 464, 467, 470, 471, 476, 480, 481, 482, 483, 488, 489, 496, 499, 501, 504, 509, 513, 514, 515, 544, 548, 550, 557, 560, 569, 579, 594, 595, 596, 609.

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REPRODUCTIONS

SUMMARY OF SUBJECT-MATTER

I. PORTRAITS 1: SELF-PORTRAITS 1-62. <See also 134, 135, 139, 143, 144, 156, 192, 193, 216, 235, 256, 419, 433, 436, 460, 534, 549, 555>

II. PORTRAITS 2: REMBRANDT'S FAMILY

(a) Rembrandt's Mother 63-71. <See also 535, 555>

(b) Rembrandt's Father 72-82. <See also 140, 169, 420, 428, 548, 606>

(c) Rembrandt's Sister 83-91, 95, 100. <See also 328, 544>

(d) Saskia 92-94, 96-99, 101, 109. <See also 30, 386, 387, 464, 467-469, 474, 475, 492, 494, 495, 505, 507, 513>

(e) Hendrickje Stoffels 110-118. <See also 366-368, 372-379, 436, 437, 516-518, 521, 566, 567, 570, 571>

(f) Titus 119-127. <See also 289, 292, 293, 295, 296, 306, 311, 326, 416, 476, 480, 519. For supposed portraits of the wife of Titus, Magdalena van Loo, see 400, 401, 416>

(g) Rembrandt's Brother 128-131.

III. PORTRAITS 3: MALE PORTRAITS 132-327. <See also 41, 78, 80, 82, 125, 434>

IV. PORTRAITS 4: FEMALE PORTRAITS 328-402. <See also 109>

V. GROUP PORTRAITS 403-418.

VI. GENRE SUBJECTS 419-438. <See also 30, 31, 68, 69, 71, 72, 73, 98, 102, 103, 104, 106, 108, 110, 114, 117, 122, 128, 132, 133, 134, 141, 169, 178, 179, 180, 206-211, 219, 220, 224, 233, 235, 236, 238, 239, 240, 255, 256, 260, 267, 269, 272, 275, 279, 282, 283, 294, 301, 306-310, 316, 318, 319, 324, 351, 352, 353, 359, 361, 366, 367, 368, 377, 378, 385-387, 408-416, 506, 518, 533>

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VIII. HISTORY—MYTHOLOGY—ALLEGORY 460-485. <See also 117, 434>

IX. OLD TESTAMENT 486-531. <See also 244, 372, 416>

X. NEW TESTAMENT 532-600. <See also Section XI and 59, 73, 366, 397, 439, 442>

XI. BIBLICAL SINGLE FIGURES 601-630. <See also 59, 69, 179, 244, 301, 302-305, 306-309, 397, 430, 432, 438, 490, 495, 518, 527, 542, 591>

In the first two sections the numbers in brackets refer to portraits which have been in our opinion wrongly identified in the past. They are referred to here simply in order to enable readers of earlier works on Rembrandt to find certain reproductions in the present work more easily.

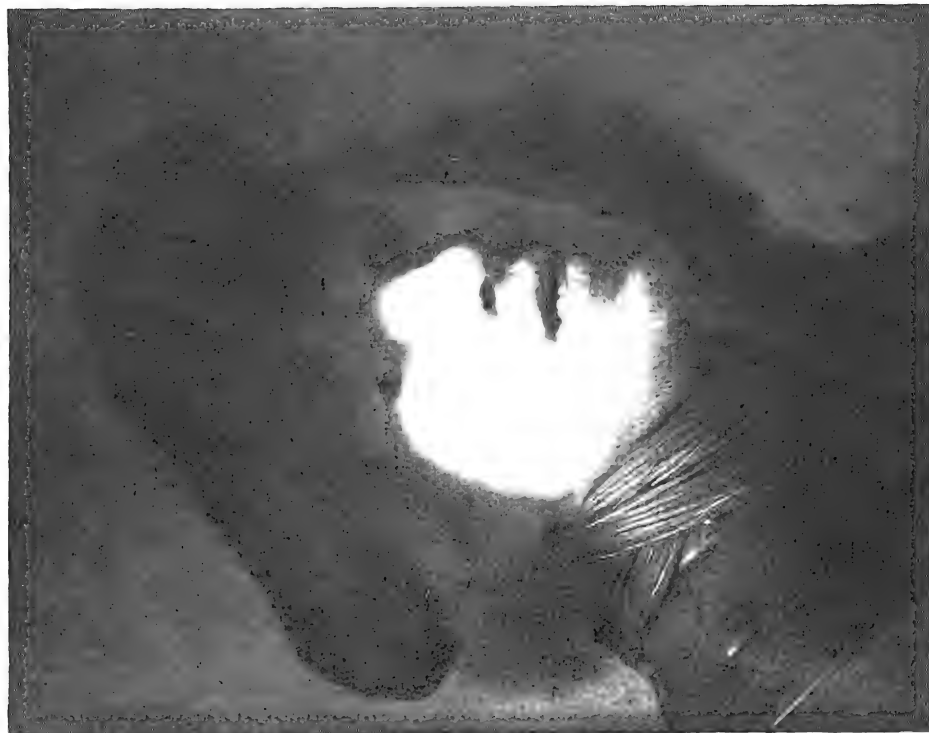
PORTRAITS I
PORTRAITS OF THE ARTIST



1. SELF-PORTRAIT. Cassel, Museum. (Panel 20 : 16)



1. SELF-PORTRAIT. 1789. Gotha, Museum. {Panel 18 : 14}



3. SELF-PORTRAIT. Lemberg, Princess Lubomirska. {Panel 43 : 33}



4. SELF-PORTRAIT. 1639. New York, Paul M. Warburg. (Panel 21 : 17)



5. SELF-PORTRAIT. Dieren (Holland), D. Katz. (Panel 40 : 33)



6. SELF-PORTRAIT. The Hague, Mauritshuis. (Panel 37,5 : 29)



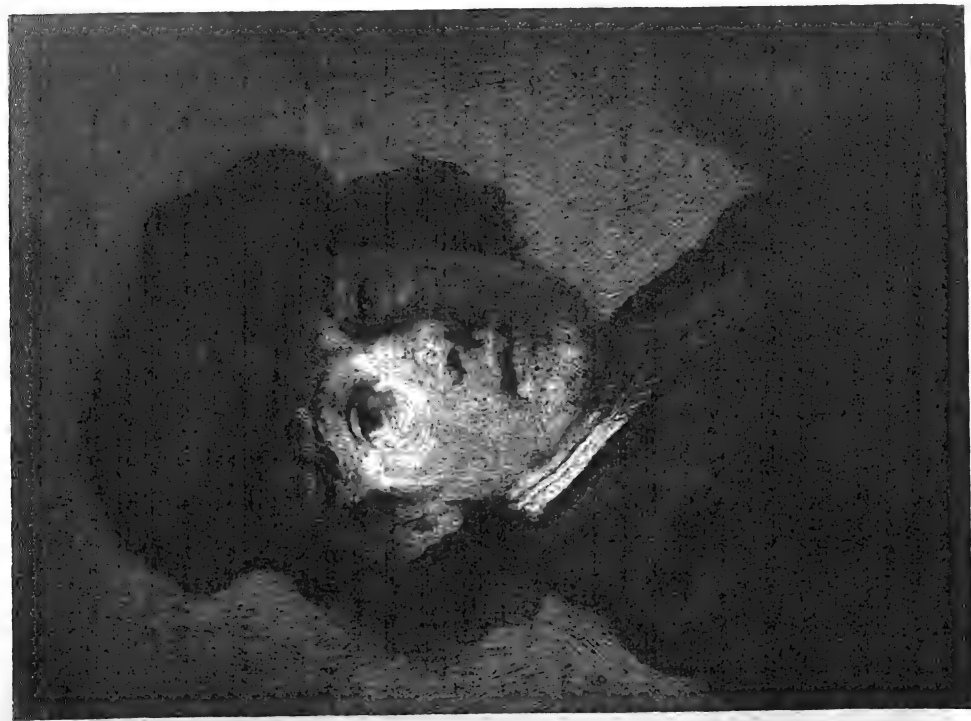
7. SELF-PORTRAIT. Dieren (Holland), D. Katz. (Panel 61 : 47)



8. SELF-PORTRAIT. 1659. Boston, Isabella Stewart Gardner Museum. (Panel 89 : 74)



9. SELF-PORTRAIT. 1650. Formerly Budapest, Count Andrássy. (Panel 49 : 39)



10. SELF-PORTRAIT. New York, J. Pierpont Morgan. (Panel 21 x 16)



11. SELF-PORTRAIT. Vienna. Private collection. (Copper 14.5 x 12)



12. SELF-PORTRAIT. Penshurst, Lord de Lisle. (Panel 74 : 59)



13. SELF-PORTRAIT. Eindhoven (Holland), A. F. Philips. (Panel 20 : 17)



14. SELF-PORTRAIT. Stockholm, J. Helberg. (Panel 47 : 31.)



15. SELF-PORTRAIT. 1631. Formerly Paris, E. Warnock. (Panel 20.5 : 17.)



16. SELF-PORTRAIT. 1631. Paris, Petit Palais. (Panel 81 : 54)



17. SELF-PORTRAIT. 1632. London, Viscount Rothermere. (Panel 63 : 48)



18. SELF-PORTRAIT. 1633. Paris, Louvre. (Panel 58 : 45)



19. SELF-PORTRAIT. 1634. Paris, Louvre. (Panel 68 : 53)



20. SELF-PORTRAIT. Florence, Pirri. (Panel 61 : 52)



21. SELF-PORTRAIT. 1634. Berlin, Kaiser Friedrich Museum. (Panel 57: 46)



22. SELF-PORTRAIT WITH HELMET. 1634. Cassel, Museum. (Panel 76 : 64)



23. SELF-PORTRAIT WITH SLASHED VELVET CAP. Berlin, Kaiser Friedrich Museum. (Panel 55 : 46)



24. SELF-PORTRAIT AS AN OFFICER. The Hague, Mauritshuis. (Panel 61, f : 47)



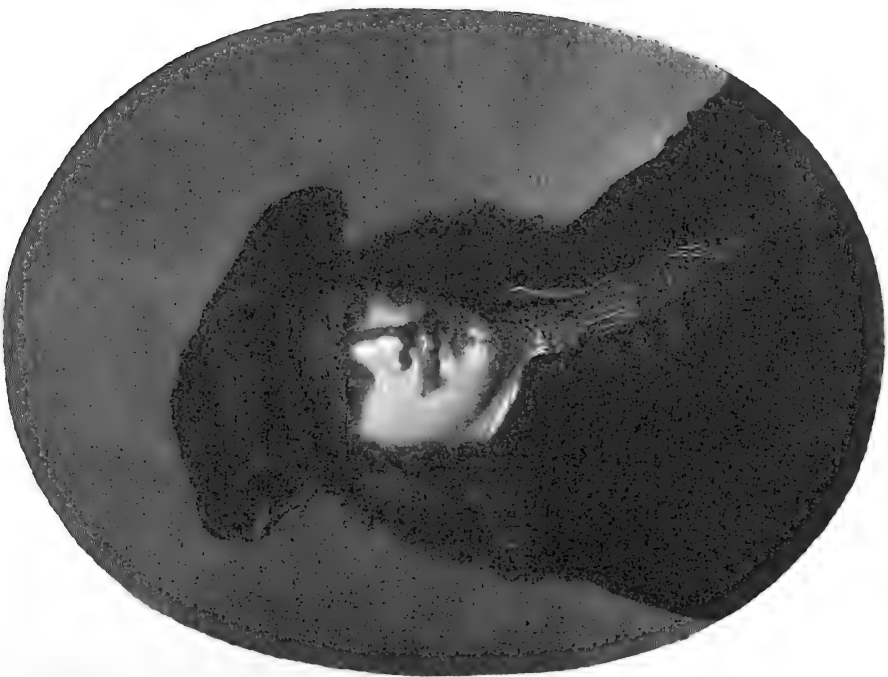
25. SELF-PORTRAIT. 1635. Vienna, Liechtenstein Gallery. (Panel 92 : 72)



16. SELF-PORTRAIT. Vienna, Baron M. von Gurmanner. (Panel 174 : 44)



27. SELF-PORTRAIT. London, Wallace Collection. (Panel 63 : 49)



28. SELF-PORTRAIT. Glasgow, Museum. (Panel 6f : 50)



29. SELF-PORTRAIT. 1617. Paris, Louvre. (Panel 8o : 62)



30. SELF-PORTRAIT WITH THE ARTIST'S WIFE SASKIA. Dresden, Museum. (Canvas 161 : 131)



31. SELF-PORTRAIT WITH A DEAD BITTERN. 1639. Dresden, Museum. (Panel 121 : 89)



32. SELF-PORTRAIT. London, Captain Heywood-Lonsdale. (Panel 62,5 : 50)



33. SELF-PORTRAIT. Woburn Abbey, Duke of Bedford. (Panel 87,5 : 72,5)



34. SELF-PORTRAIT. 1640. London, National Gallery. (Canvas 97,5 : 79)



35. SELF-PORTRAIT. 1643. Weimar, Museum. (Canvas 61 : 48)
Stolen on April 18, 1922 and not yet recovered.



36. SELF-PORTRAIT. Basingstoke, Mrs. Wilfred Buckley. (Panel 71 : 57)



37. SELF-PORTRAIT. London, Buckingham Palace. (Panel 67.5 : 57.5)



38. SELF-PORTRAIT. Karlsruhe, Kunsthalle. (Panel 72 : 59)



39. SELF-PORTRAIT. 1650. Philadelphia, Joseph Widener. (Canvas 88.5 : 71)



40. SELF-PORTRAIT. Leipzig, Museum. (Panel 26 : 21,5)



41. SELF-PORTRAIT. 1650. Formerly Orange, N. J., Niels B. Hersloff. (Canvas 82 : 68,5)



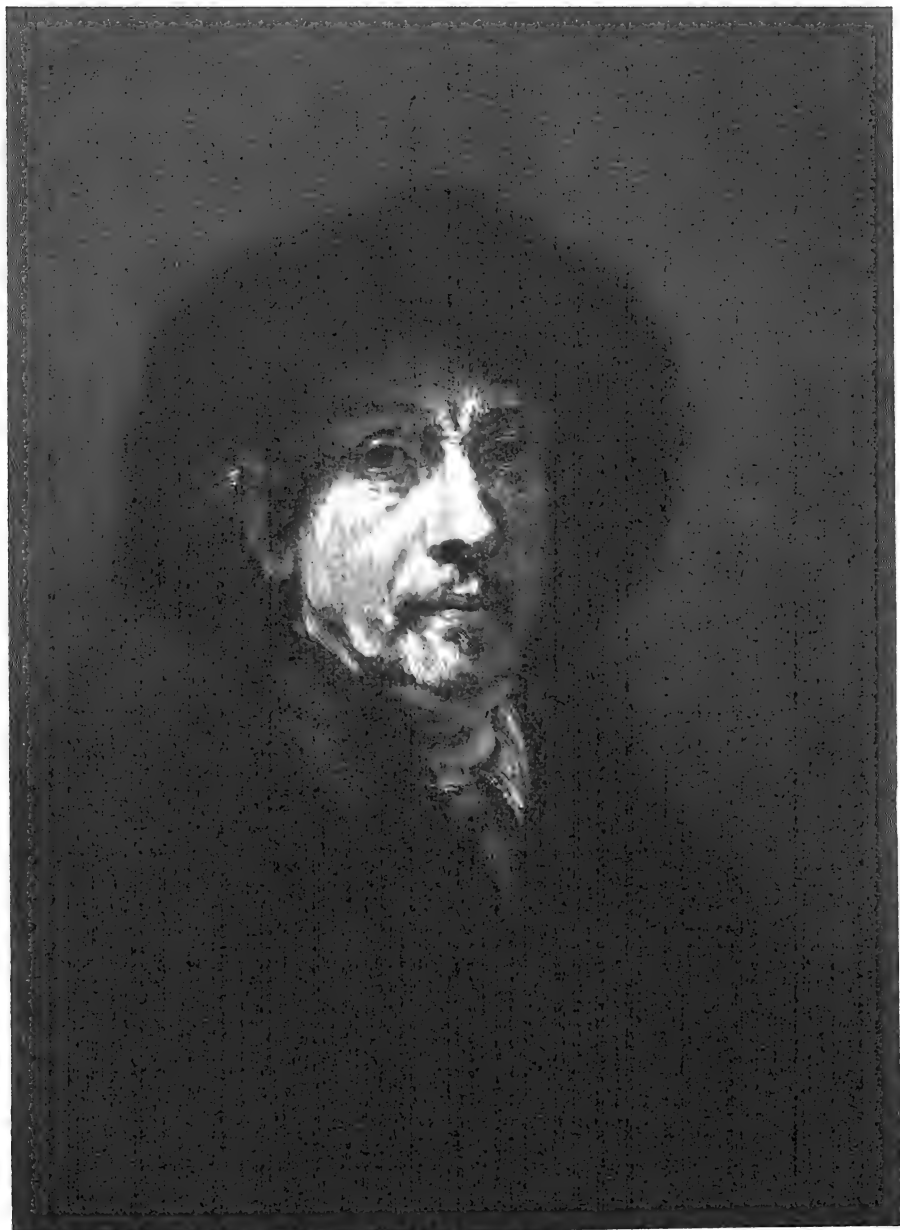
42. SELF-PORTRAIT. 1652. Vienna, Museum. (Canvas 113 : 81)



43. SELF-PORTRAIT. 1654. Cassel, Museum. (Canvas 73 : 59)



44. SELF-PORTRAIT. 1655. Berlin, Frau G. von Mendelssohn. (Panel 66 : 53)



45. SELF-PORTRAIT. Florence, Uffizi. (Canvas 71,5 : 57,5)



46. SELF-PORTRAIT. 1637(?). Dresden, Museum. (Canvas 85,5 : 65)



47. SELF-PORTRAIT. 1653 (?). London, in dealer's hands. (Canvas 74,5 : 61)



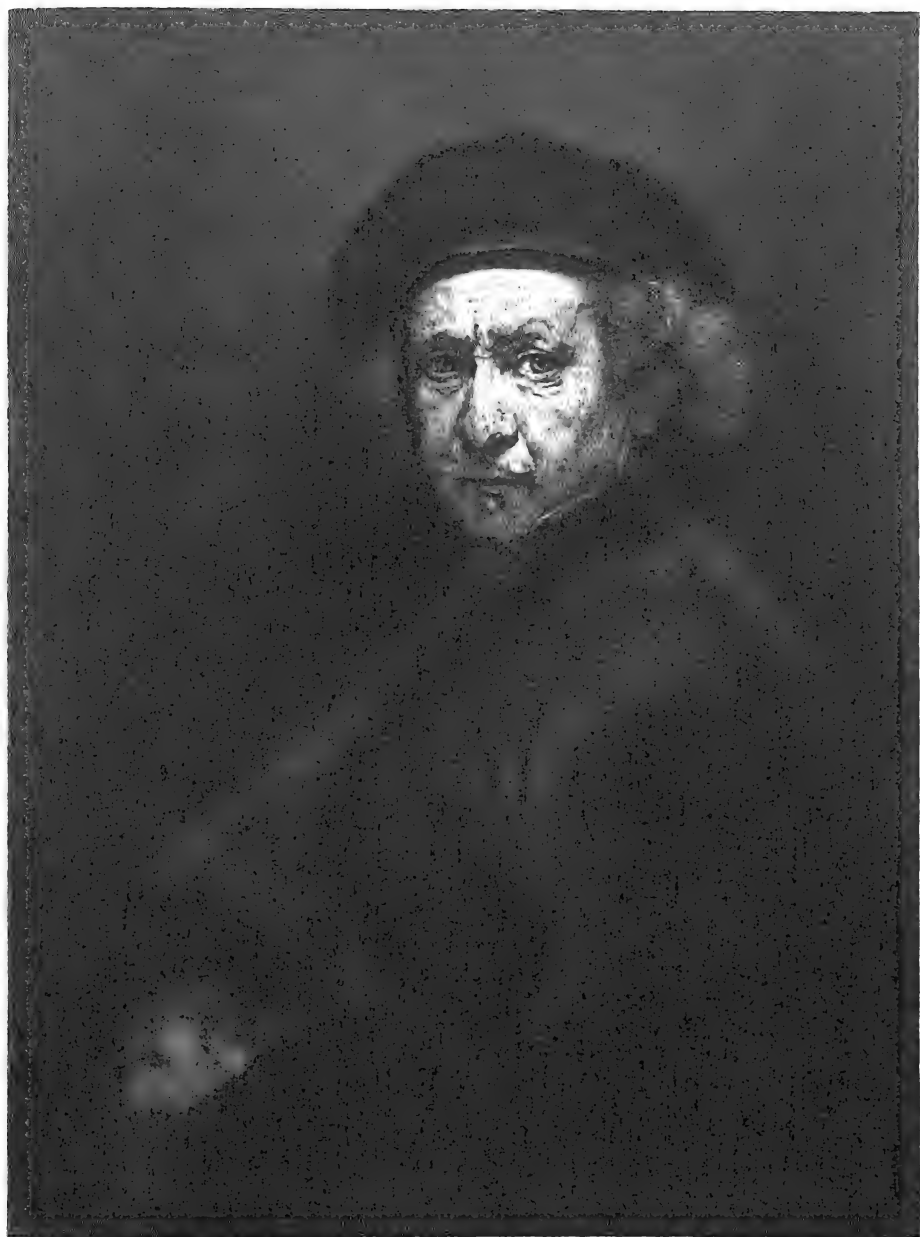
48. SELF-PORTRAIT. 1657. London, Earl of Ellesmere. (Canvas 53 : 43,5)
Copyright the Earl of Ellesmere.



49. SELF-PORTRAIT. Vienna, Museum. (Panel 50 : 41)



50. SELF-PORTRAIT. 1658. New York, Frick Collection. (Canvas 129 : 101)



51. SELF-PORTRAIT. 1659. Washington, The A. W. Mellon Educational and Charitable Trust. <Canvas 68 : 53>



52. SELF-PORTRAIT. London, Kenwood House, Iveagh Bequest. (Canvas 114 : 97)



53. SELF-PORTRAIT AT THE EASEL. 1660. Paris, Louvre. (Canvas 111 : 85)



54. SELF-PORTRAIT. 1660. New York, Metropolitan Museum. (Canvas 77,5 : 65)



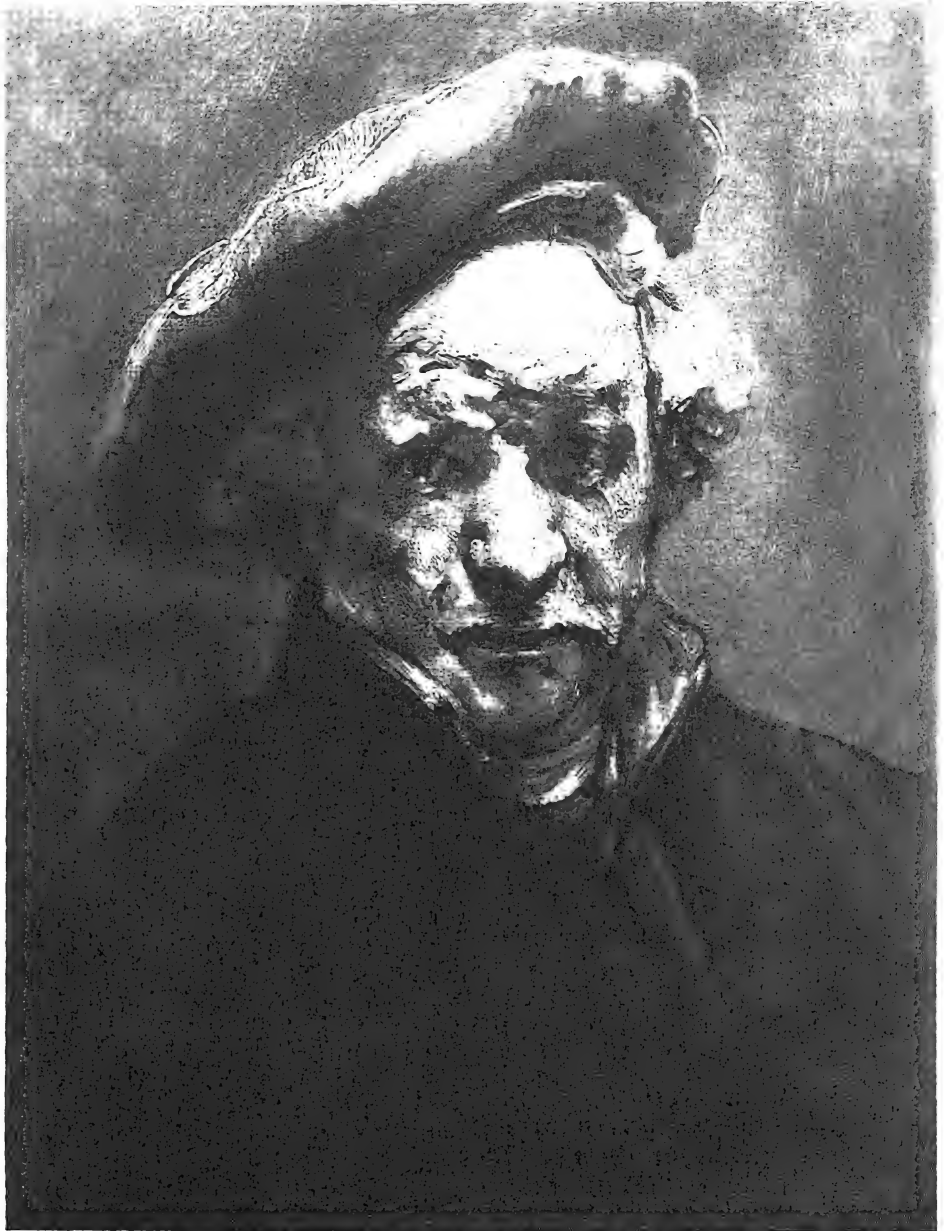
55. SELF-PORTRAIT. London, National Gallery. (Canvas 85 : 69,5)



56. SELF-PORTRAIT. 1660. Melbourne, Museum. (Canvas 76,8 : 60,9)



57. SELF-PORTRAIT. Formerly London, Guido Serra. (Canvas 72,9 : 65,6)



58. SELF-PORTRAIT. Aix-en-Provence, Museum. (Panel 30 : 24)

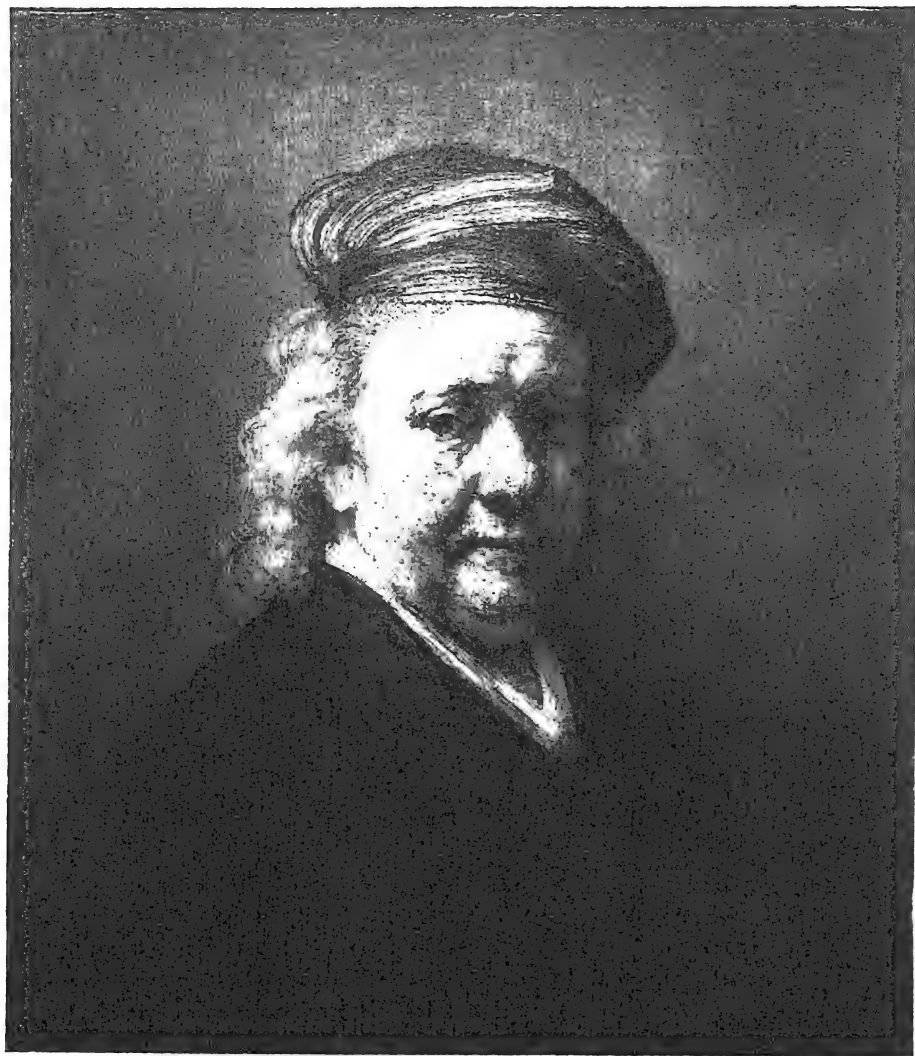




60. SELF-PORTRAIT. Florence, Uffizi. (Canvas 70 : 55,5)



61. SELF-PORTRAIT. Cologne, Museum. (Canvas 82 : 63)



62. SELF-PORTRAIT. 1669. Berlin, Rathenau Family. (Canvas 59 : 51)

PORTRAITS II
REMBRANDT'S FAMILY



61. REMBRANDT'S MOTHER. Vienna, Czernin Gallery. (Panel 15,4 : 12,9)



64. REMBRANDT'S MOTHER. Essen, Krupp von Bohnen und Halbach. (Panel 35 : 29)



65. REMBRANDT'S MOTHER. Basel, T. Christ. (Panel 14 : 11.)



66. REMBRANDT'S MOTHER. Geneva, A. Silvestre. (Panel 22 : 17)



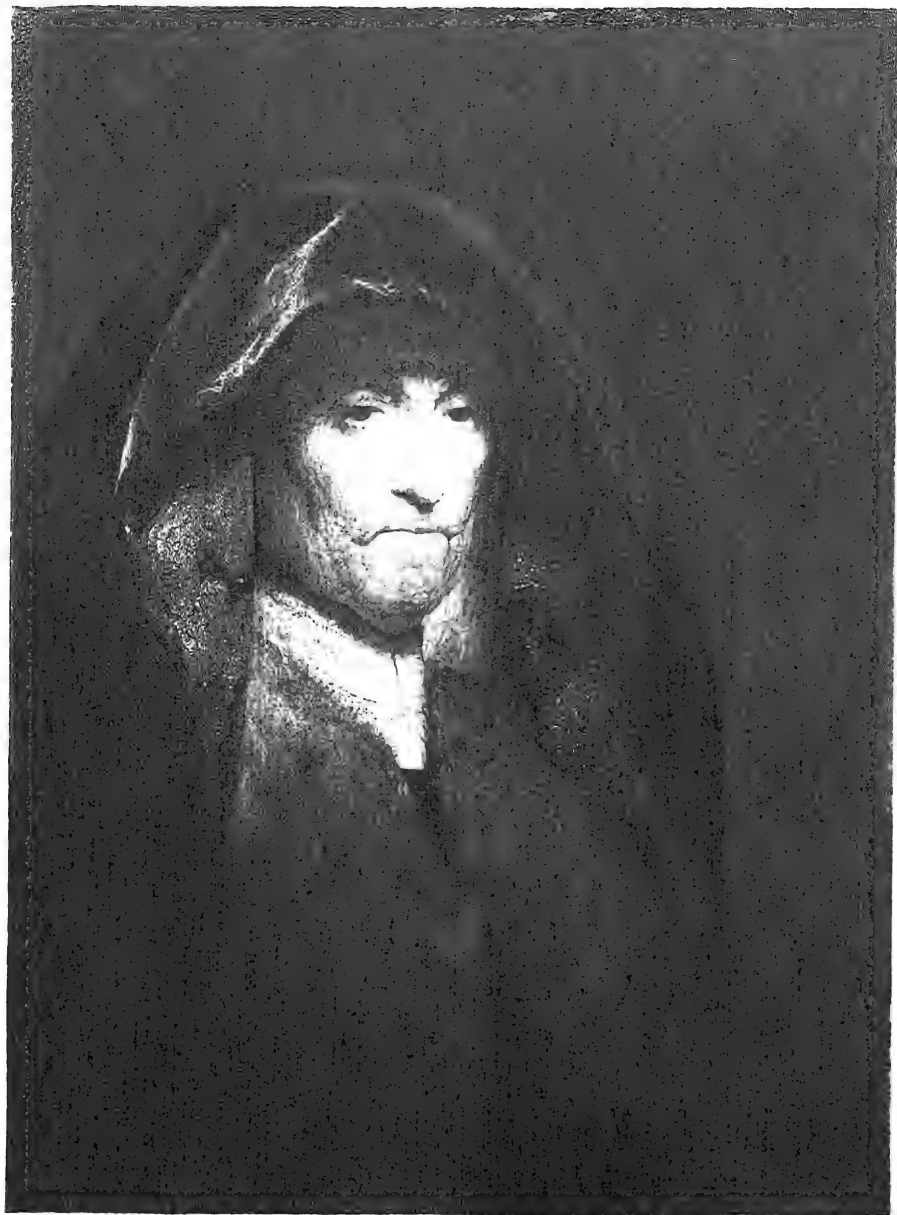
67. REMBRANDT'S MOTHER. The Hague, Mauritshuis. (Lent by A. Bredius.) (Panel 17 : 13)



68. OLD WOMAN READING (Rembrandt's mother). Wilton House, Earl of Pembroke. (Canvas 74 : 61)



69. OLD WOMAN READING (Rembrandt's mother as the prophetess Hannah). 1631. Amsterdam, Rijksmuseum. (Panel 60:48)



70. REMBRANDT'S MOTHER. Windsor Castle. (Panel 50 : 35)



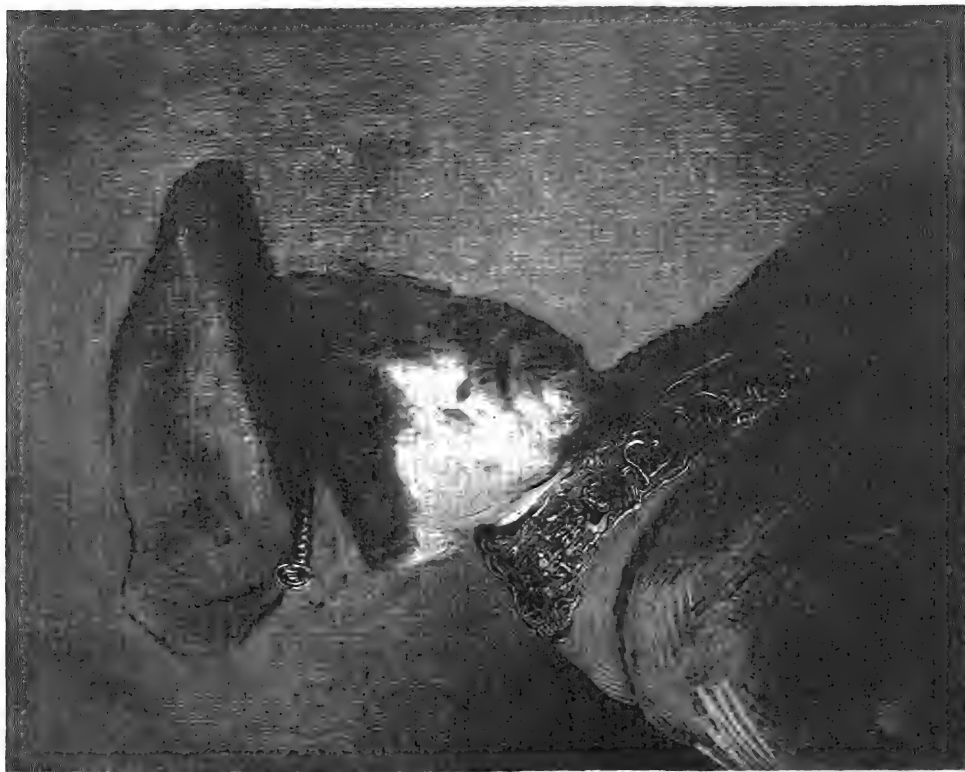
71. REMBRANDT'S MOTHER. 1639. Vienna, Museum. (Panel 80 : 62)



72. REMBRANDT'S FATHER. The Hague, Private collection. (Panel 26,5 : 20)



73. REMBRANDT'S FATHER. Boston, Museum of Fine Arts. (Panel 76 : 61)



74. REMBRANDT'S FATHER. 1659. New York, Paul M. Warburg. (Panel 20 : 17)



75. REMBRANDT'S FATHER. New York, Brooklyn Museum. (Panel 16,5 : 12,5)



76. REMBRANDT'S FATHER. 1630. Innsbruck, Museum. (Panel 21, 1630 : 17)



77. REMBRANDT'S FATHER. The Hague, Mauritshuis. (Lent by A. Bredius.) (Panel 47 : 39)



78. REMBRANDT'S FATHER. Cassel, Museum. (Panel 48 : 37)



79. REMBRANDT'S FATHER AS AN OFFICER. Brighton, William B. Chamberlin. (Panel 65 : 51)



80. REMBRANDT'S FATHER. Leningrad, Hermitage. (Panel 36 : 27)



81. REMBRANDT'S FATHER. Chicago, Art Institute. (Canvas 81 : 75)



82. REMBRANDT'S FATHER. 1631. London, Mrs. F. Fleischmann. (Panel 60 : 51)



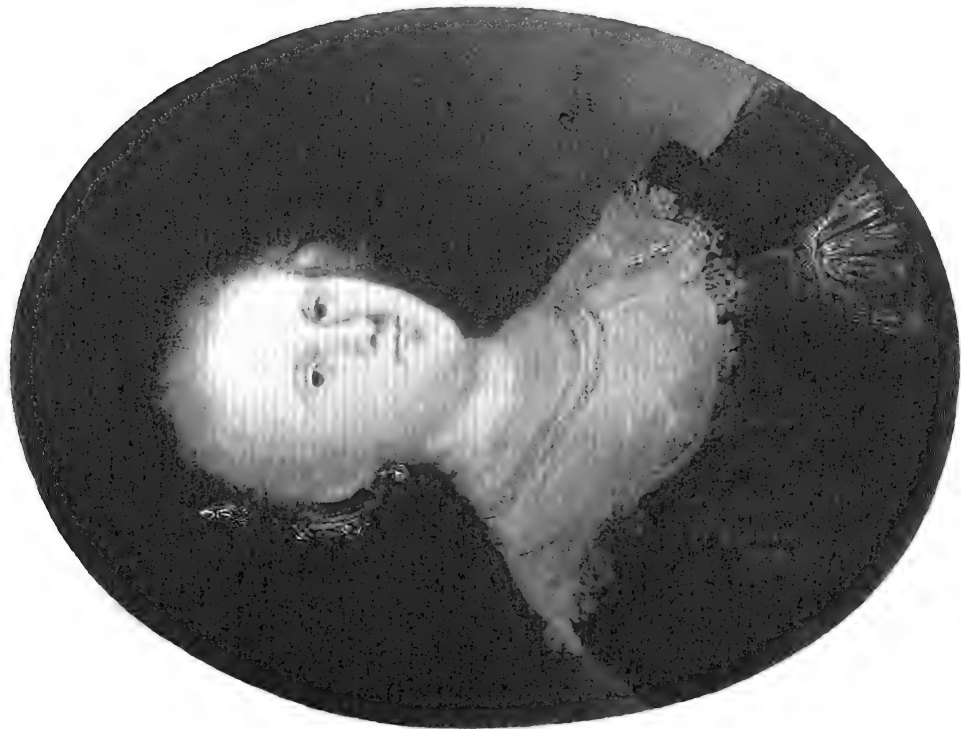
83. REMBRANDT'S SISTER. Formerly Paris, Baron A. de Schickler. (Canvas laid down on panel 68,5 : 48)



84. REMBRANDT'S SISTER. 1632. Richmond, Sir Herbert Cook. (Canvas 68 : 53)



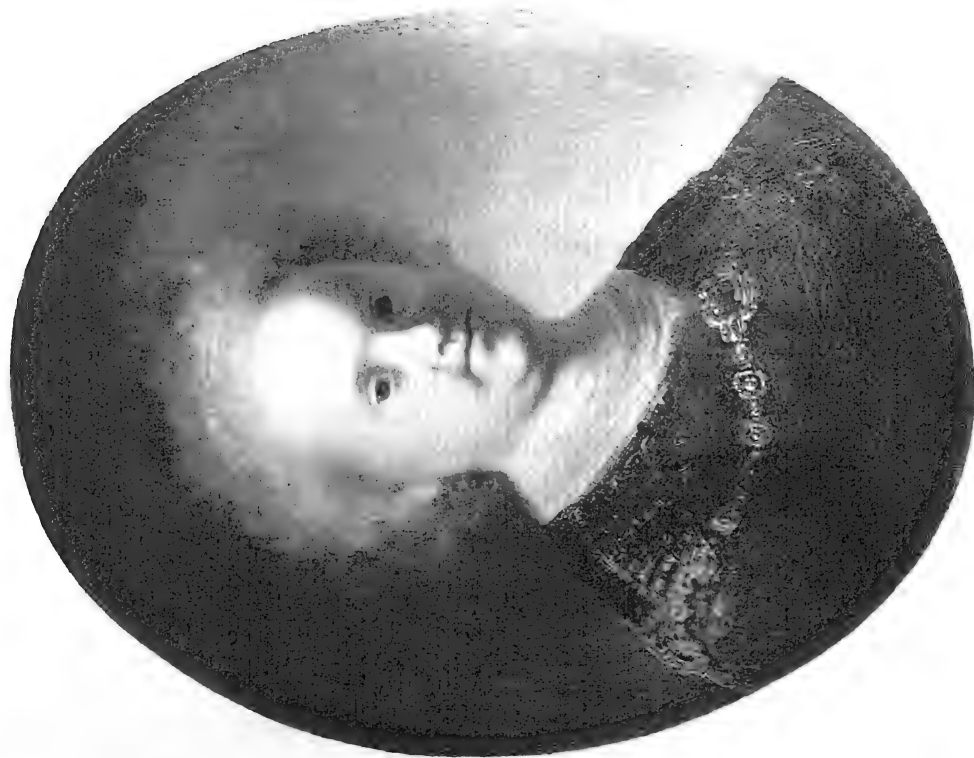
85. REMBRANDT'S SISTER. 1632. Stockholm, National Museum. (Canvas 72 : 54)



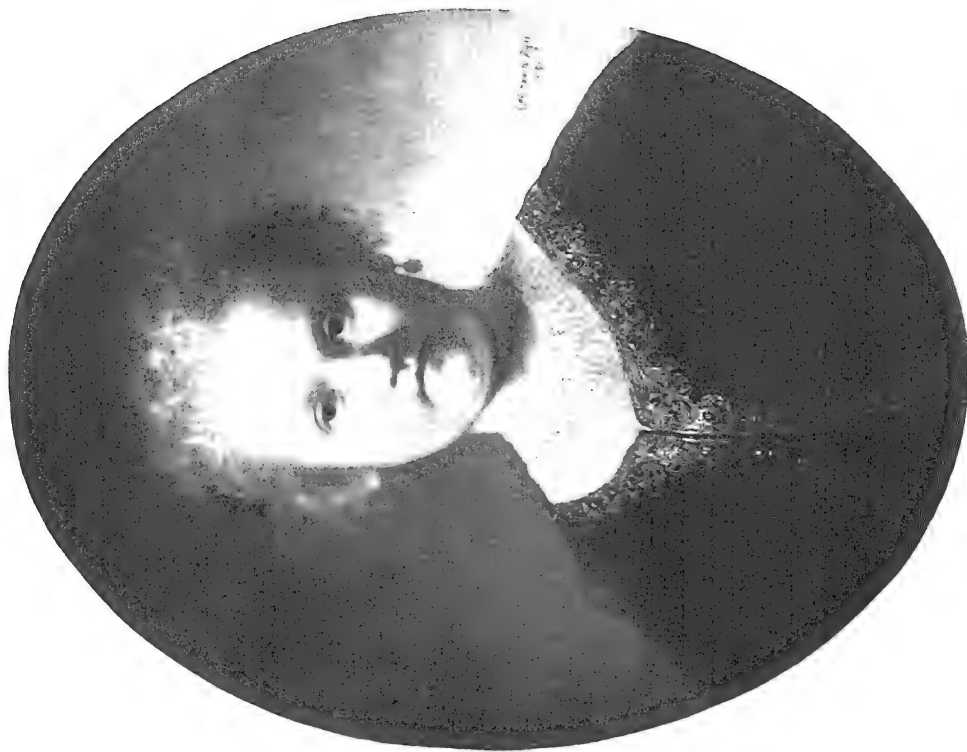
86. REMBRANDT'S SISTER. 1631. New York, Samuel H. Kress. (Panel 63 : 48)



87. REMBRANDT'S SISTER. 1631. Milan, Brera Gallery. (Panel 55 : 48)



88. REMBRANDT'S SISTER. Minneapolis, F. W. Clifford. (Panel 32 : 39)



89. REMBRANDT'S SISTER. 1632. Boston, Robert Treat II Paine. (Panel 39 : 44)



90. REMBRANDT'S SISTER. 1633. Formerly Kansas City, Mo., A. R. Jones. (Canvas 57 : 43)



91. REMBRANDT'S SISTER. Stockholm, National Museum. (Panel 59 : 44)



92. SASKIA. The Hague, Private collection. <Panel 21 : 17>



93. SASKIA. Amsterdam, J. Goudstikker. <Panel 9,7 : 7,7>



94. SASKIA. 1633. Spiez (Switzerland), I. de Bruijn. (Panel 65,5 : 49,7)



95. REMBRANDT'S SISTER. 1633. Zürich, W. C. Escher. (Canvas 62 : 54)



96. SASKIA. Philadelphia, Joseph Widener. (Panel 54 : 45,5)



97. SASKIA. 1633. Dresden, Museum. (Panel 52.5 : 44.5)



98. SASKIA AS FLORA. New York, W. R. Timken. (Canvas 67 : 51)



99. SASKIA. 1633. Paris, Musée Jacquemart-André. (Canvas 68,5 : 55,5)



100. REMBRANDT'S SISTER. 1634. New York, J. M. Stettenheim. (Panel 62 : 49)



101. SASKIA. Cassel, Museum. (Panel 98 : 77)



102. SASKIA AS FLORA. 1634. Leningrad, Hermitage. (Canvas 125 : 101)



103. SASKIA AS FLORA. 1635. London, Duke of Buccleuch. (Panel 121,5 : 96,5)



104. SASKIA. 1635. Paris, Baron Edmond de Rothschild. (Panel 98 : 70)



105. SASKIA. 1635. New York, Mrs. William Hayward. (Panel 67,5 : 52,5)



106. SASKIA. 1636. Pittsburg, A. M. Byers. (Canvas 78,1 : 66)



107. SASKIA AT HER MIRROR. London, Sir Edmond Davis. (Panel 73,1 : 63,5)



108. SASKIA WITH A RED FLOWER. 1641. Dresden, Museum. (Panel 98.5 : 82.5)



109. SASKIA. 1643. Berlin, Kaiser Friedrich Museum. (Panel 72 : 58)



110. HENDRICKJE STOFFELS IN BED. Edinburgh, National Gallery. (Canvas laid down on Panel 81 : 67)



111. HENDRICKJE STOFFELS. Paris, Louvre. (Canvas 72 : 60)



112. HENDRICKJE STOFFELS. New York, Lord Duveen of Millbank. (Canvas 65,5 : 54)



113. HENDRICKJE STOFFELS. London, Simon Morrison. (Canvas 100 : 83,6)



114. HENDRICKJE STOFFELS AS FLORA. New York, Metropolitan Museum. (Canvas 104 : 91)



115. HENDRICKJE STOFFELS. Berlin, Frau G. von Mendelssohn. (Panel 72,5 : 51,5)



116. HENDRICKJE STOFFELS. Berlin, Kaiser Friedrich Museum. (Canvas 86 : 65)



117. HENDRICKJE STOFFELS AS VENUS. Paris, Louvre. (Canvas 110 : 88)



118. HENDRICKJE STOFFELS. 1660. New York, Metropolitan Museum. (Canvas 76 : 67)



119. TITUS. Richmond, Sir Herbert Cook. (Canvas 65 : 56)



120. TITUS. 1655. London, Earl of Crawford and Balcarres. (Canvas 77 : 63)



121. TITUS. 1655. New York, Metropolitan Museum. (Canvas 76 : 56)



122. TITUS. Vienna, Museum. <Canvas 71 : 62>



123. TITUS. London, Wallace Collection. (Canvas 67.5 : 61)



124. TITUS. 1660. Baltimore, Mrs. Henry Burton Jacobs. (Canvas 71,5 : 67)



125. TITUS. Detroit, Lawrence P. Fisher. (Panel 40 : 34.5)



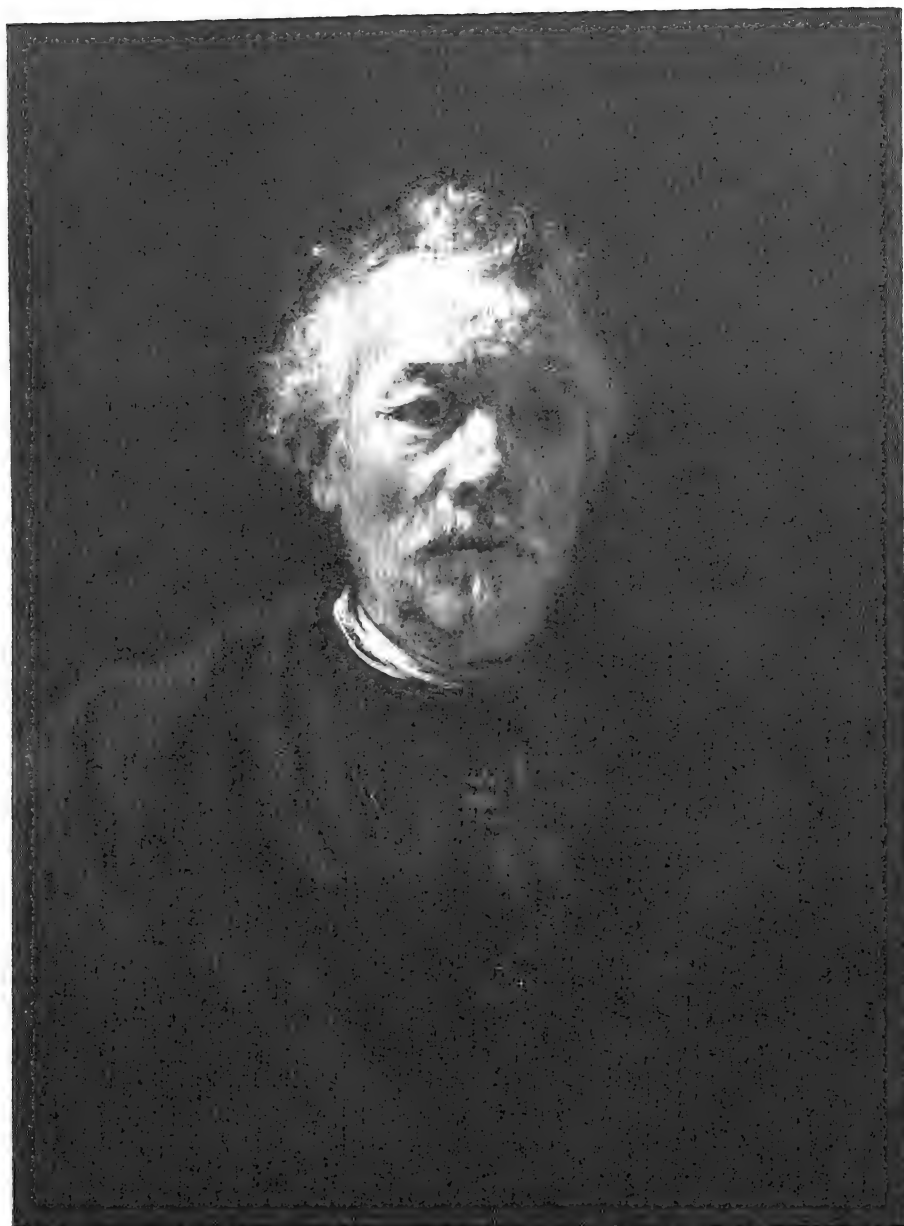
126. TITUS. Paris, Etienne Nicolas. (Canvas 71 : 56)



127. TITUS. Detroit, Edgar B. Whitcomb. (Canvas 52 : 40,5)



128. THE SO-CALLED "REMBRANDT'S BROTHER" WITH A HELMET. Berlin, Kaiser Friedrich Museum. (Canvas 67: 51,5)



129. "REMBRANDT'S BROTHER." Paris, Louvre. (Canvas 71 : 55)



130. "REMBRANDT'S BROTHER." 1630. The Hague, Mauritshuis. (Canvas 78 : 66)



131. "REMBRANDT'S BROTHER." Leningrad, Hermitage. (Canvas 74 : 63)

PORTRAITS III
MALE PORTRAITS



132. PORTRAIT OF A WARRIOR. Rohonc Castle, Baron Thyssen-Bornemisza. (Panel 39,6 : 29,3)



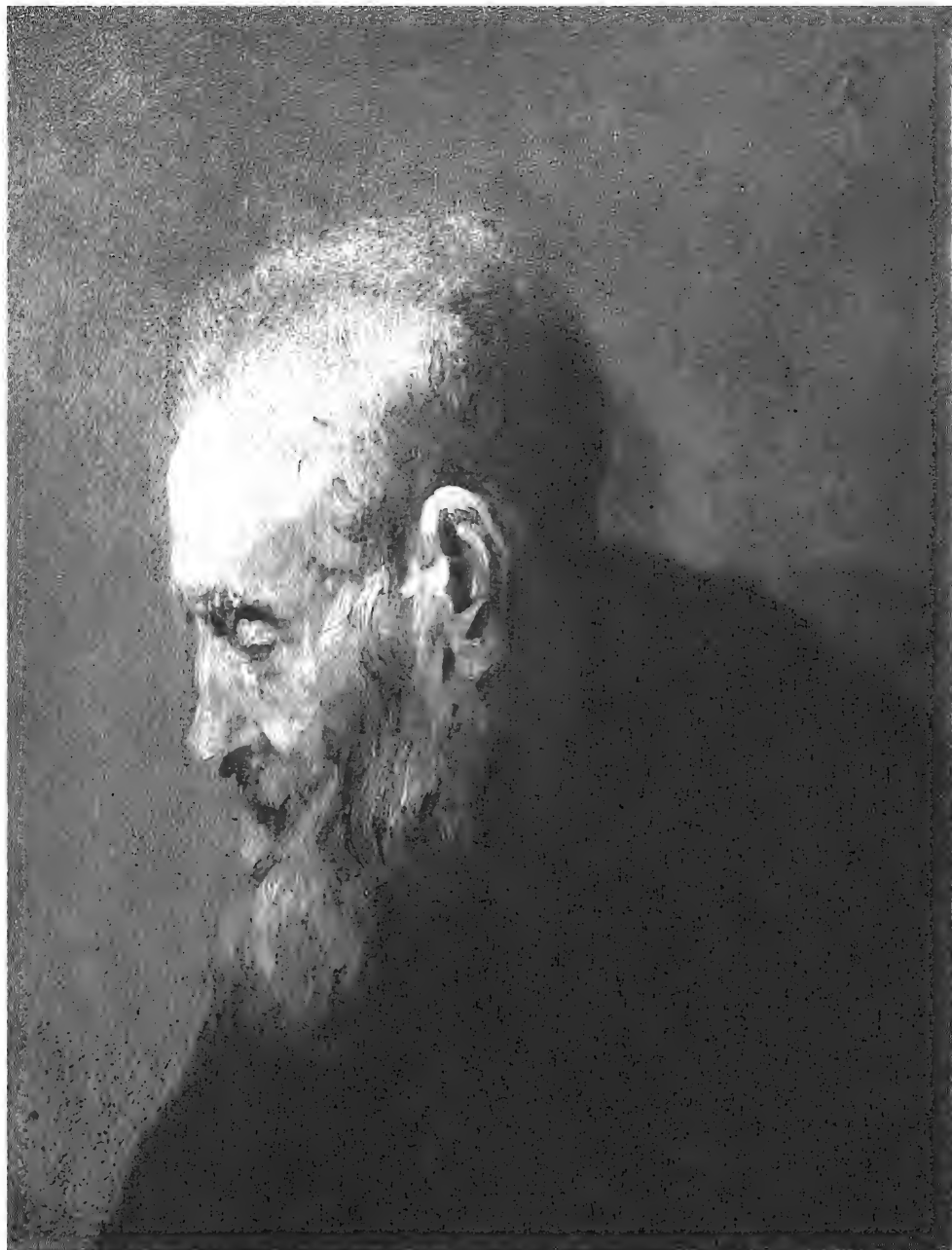
133. PORTRAIT OF A MAN WITH A TURBAN. America, Private collection. (Canvas 83 : 64)



134. LAUGHING MAN. The Hague, Mauritshuis. (Copper 15,4 : 12,3)



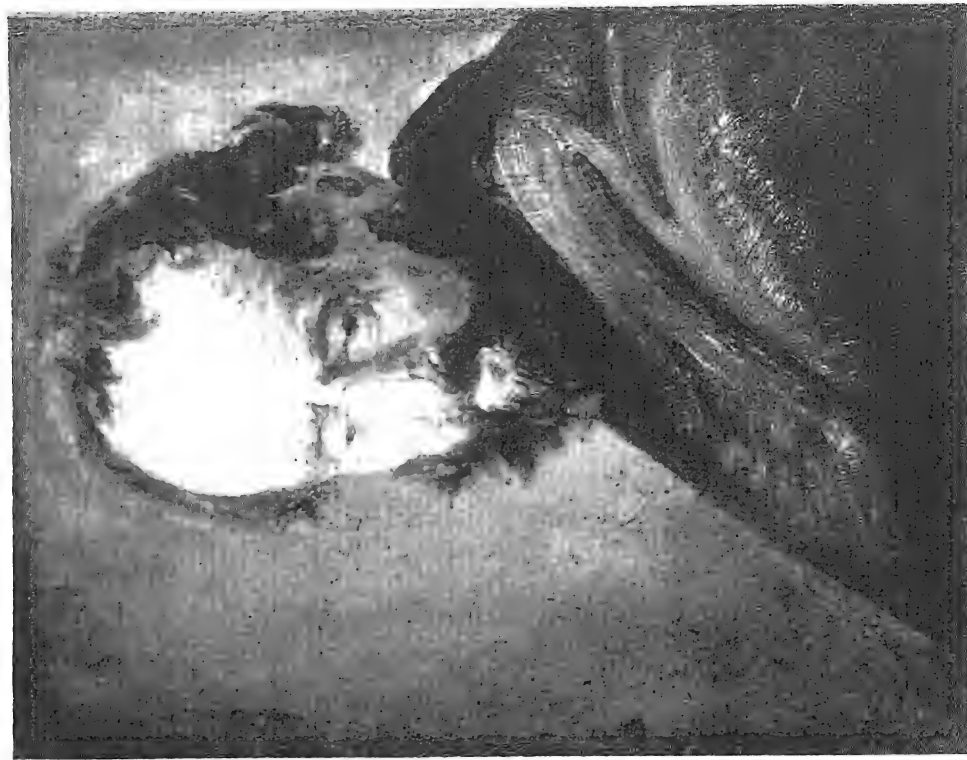
135. PORTRAIT OF A MAN. Leyden, Museum. (Panel 19,5 : 16)



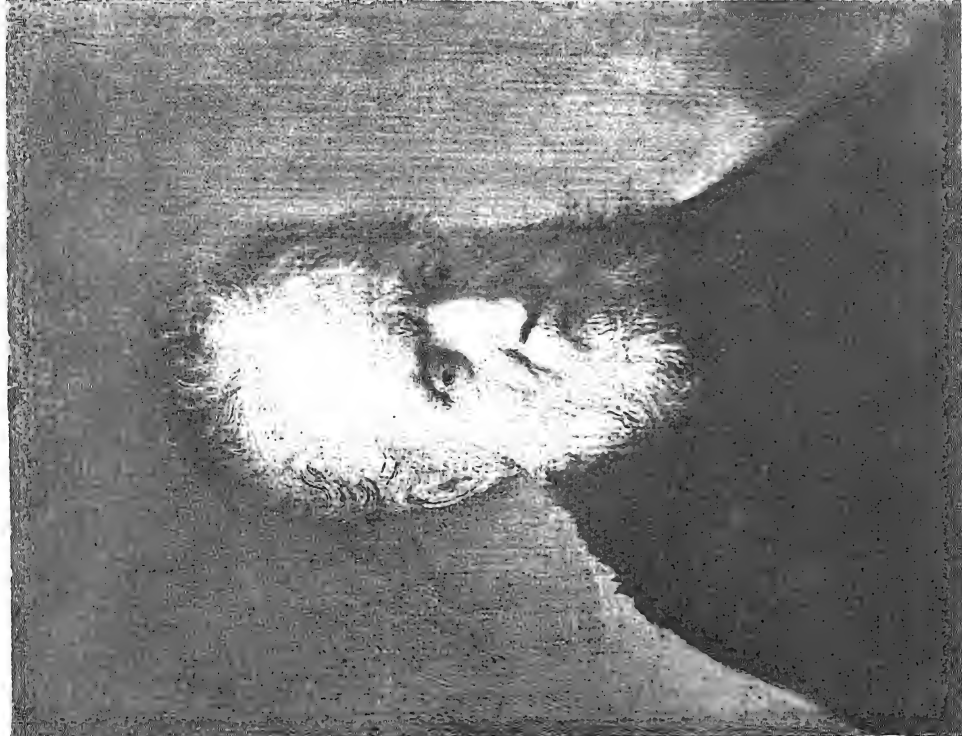
136. STUDY OF AN OLD MAN'S HEAD. Copenhagen, Museum. (Panel 19,5 : 16,5)



137. STUDY OF A MAN'S HEAD. The Hague, K. W. Bachstutz Gallery. (Panel 15,5 : 10,5)



138. STUDY OF A MAN'S HEAD. London, W. E. Dairs. (Panel 15,5 : 12)



140. PORTRAIT OF AN OLD MAN. Leipzig. Museum. (Panel 20,5 : 17)



139. PORTRAIT OF CONSTANTIJN HUYGENS. Formerly Glasgow, William Beattie. (Panel 25,5 : 21,5)



141. PORTRAIT OF AN OLD MAN WITH A GOLD CROSS ON HIS BREAST. 1630. Cassel, Museum. (Panel 66 : 56)



142. YOUNG MAN WITH A TURBAN. 1631. Windsor Castle. (Panel 50 : 40)



143. YOUNG MAN WITH A PLUMED CAP. Toledo, O., Museum of Art. (Panel 81 : 67)



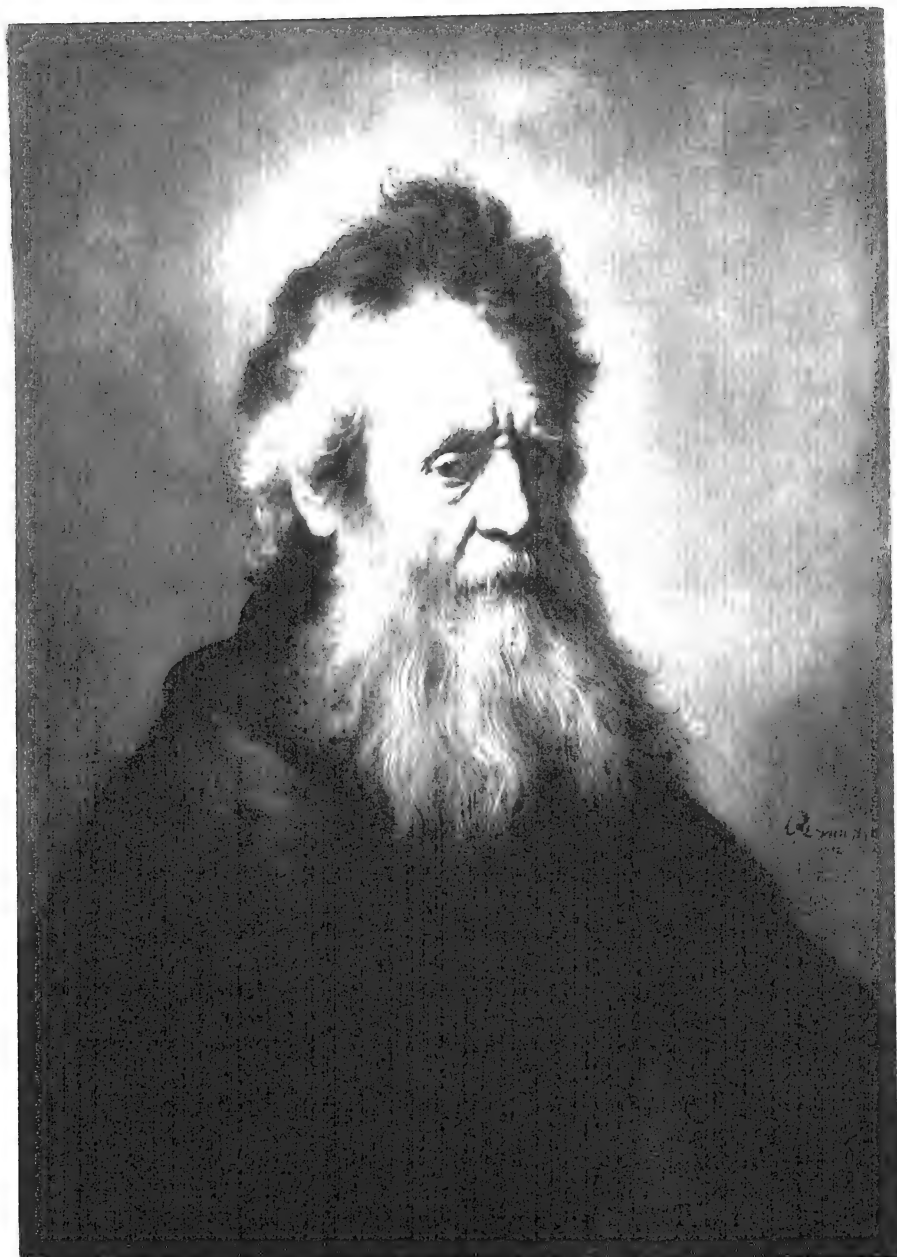
144. OFFICER WITH A COCK'S-FEATHER IN HIS CAP. 1631. Chicago, Frank G. Logan. <Panel 57,5 : 45,5>



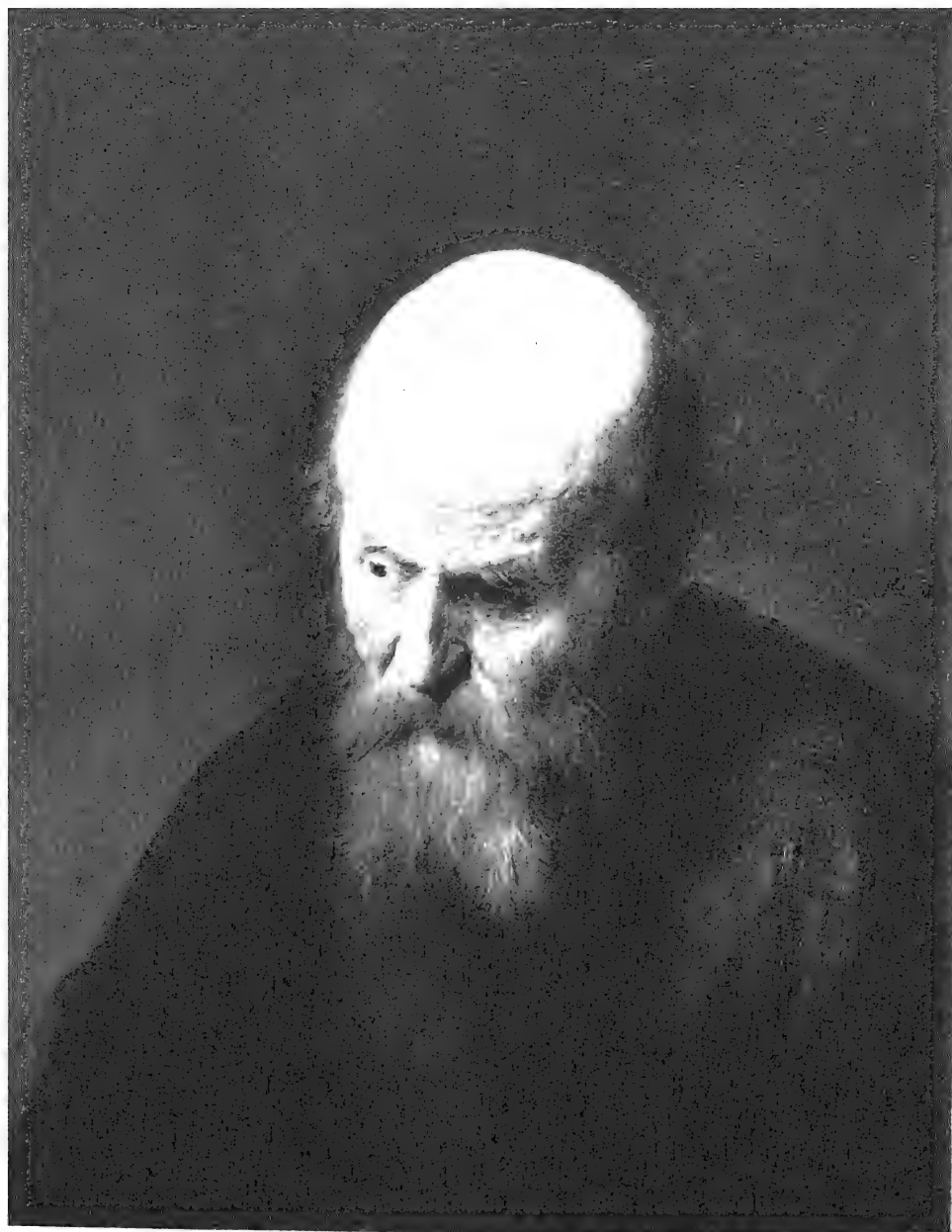
145. PORTRAIT OF THE MERCHANT NICOLAS RUTS. New York, J. Pierpont Morgan. (Panel 120 : 90)



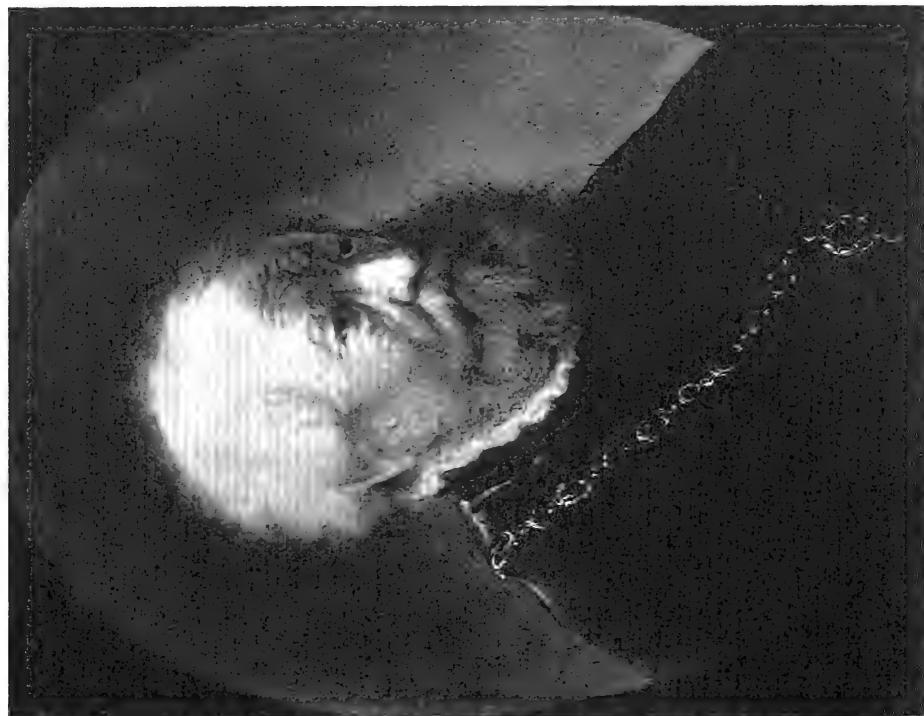
146. PORTRAIT OF A SCHOLAR. 1631. Leningrad, Hermitage. (Canvas 113 : 92)



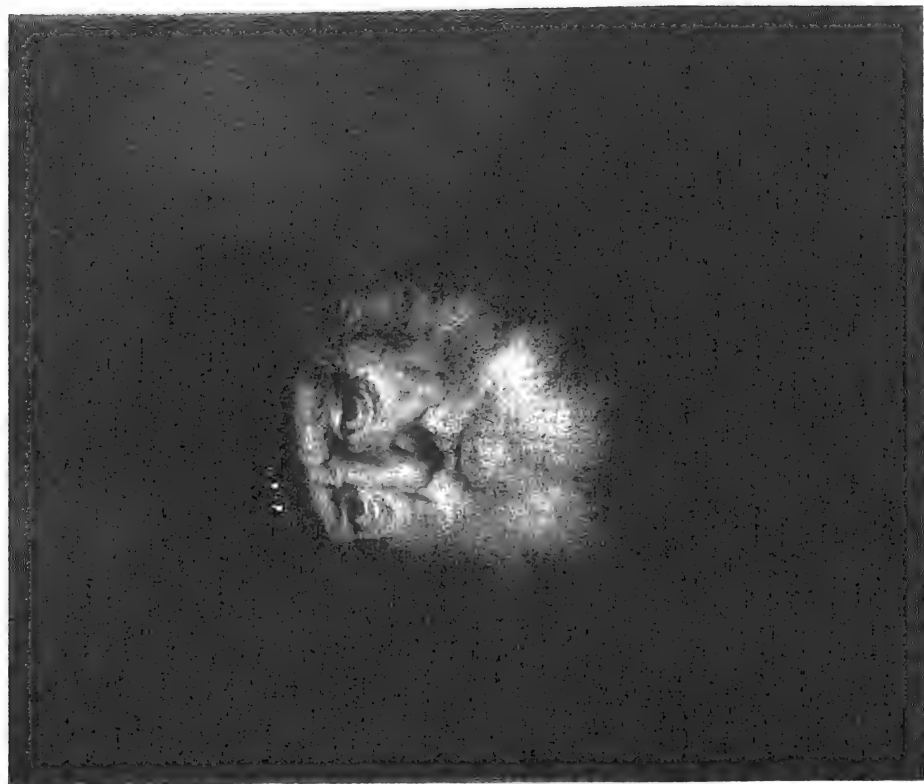
147. PORTRAIT OF AN OLD MAN. 1632. Cambridge, Mass., Fogg Art Museum. (Panel 66,5 : 51)



148. BALD-HEADED MAN. 1632. Cassel, Museum. (Panel 50 : 39)



149. PORTRAIT OF AN OLD MAN. Berlin, Rathenau Family. (Panel 64 : 45)



150. PORTRAIT OF AN OLD MAN. Formerly Peterborough, George C. W. Fitzwilliam.
(Panel 57 : 47)



151. PORTRAIT OF AN OLD MAN. Formerly Oldenburg. Museum. (Panel 61,5 : 47,5)



152. PORTRAIT OF AN OLD MAN. 1632. Casel, Museum. (Panel 59 : 49)



153. YOUNG MAN WITH A BROAD-BRIMMED HAT. Sewickly, Pa., B. F. Jones. (Panel 60 : 48)



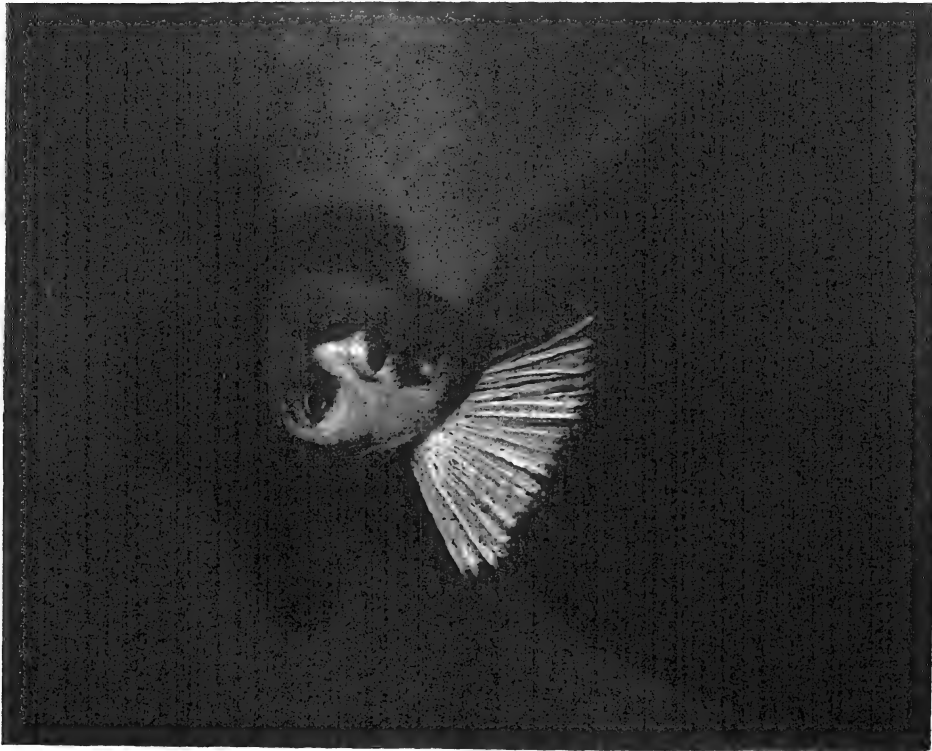
154. PORTRAIT OF A YOUTH. New York, Frederic Th. Fleitman. (Canvas 63,5 : 49,5)



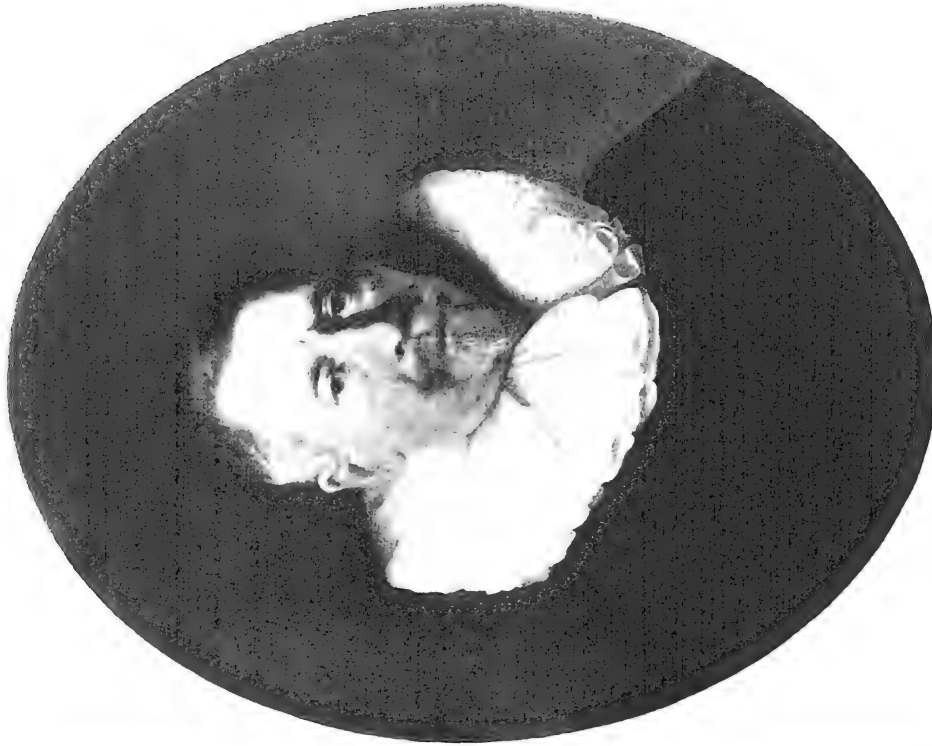
155. PORTRAIT OF A YOUNG MAN. 1632. Wanås, Graf Wachtmeister. (Panel 63 : 46)



156. PORTRAIT OF AN UNKNOWN MAN. 1632. Cleveland, O., John L. Severance. (Panel 55 : 42)



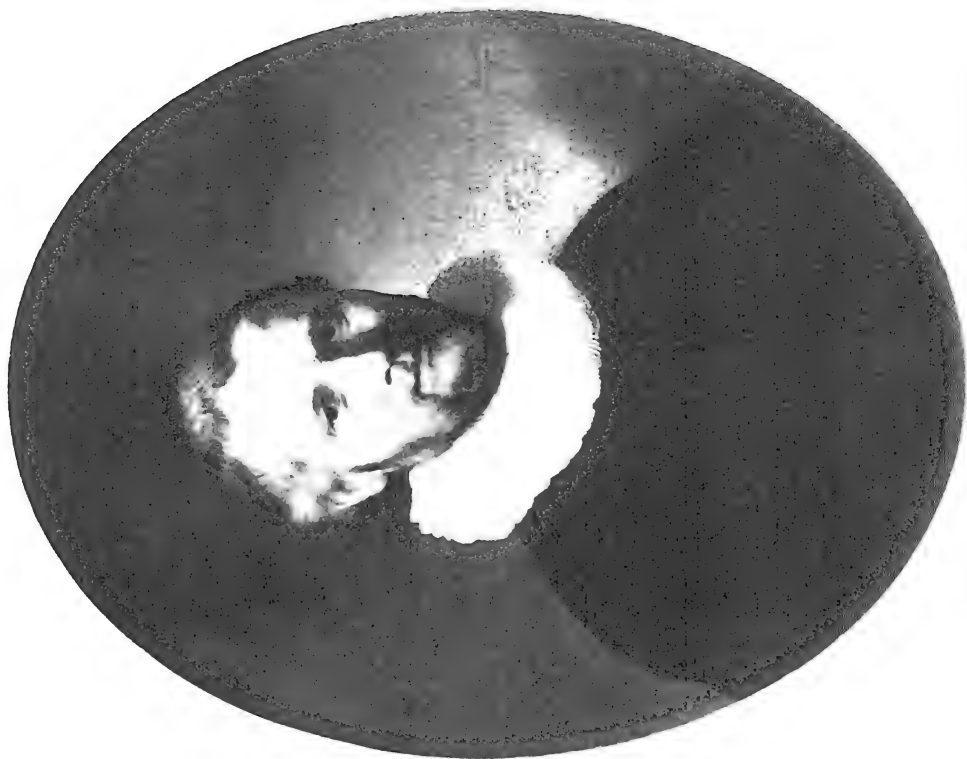
157. PORTRAIT OF A YOUNG MAN. Formerly Paris, Max Flerheim. (Panel 21,5 : 16)



158. PORTRAIT OF A GREY-HAIRED MAN. New York, Historical Society. (Canvas 61,6 : 32,5)



159. PORTRAIT OF A MAN. 1632. Brunswick, Herzog Anton Ulrich Museum. (Panel 63,5 : 48)



160. PORTRAIT OF A MAN. 1632. New York, James W. Ellsworth. (Panel 72 : 52)



16r. PORTRAIT OF MAURITS HUYGENS. 1632. Hamburg, Kunsthalle. (Panel 28 : 13)



16s. PORTRAIT OF A YOUNG MAN. 1632. London, Dulwich College Gallery (Panel 29 : 14)



163. PORTRAIT OF A MAN. Vienna. Museum. (Panel 90 : 67.5)



164. PORTRAIT OF THE WRITING-MASTER LIEVEN WILLEMSZ. VAN COPPENOL (?).
Cassel, Museum. (Canvas 100 : 78)



165. PORTRAIT OF THE HUSBAND OF CORNELIA PRONCK. 1631. Paris, Louvre. <Panel 60 : 47>



166. PORTRAIT OF MARTIN LOOTEN. 1632. Amsterdam, Anton W. M. Mensing. <Panel 93 : 76>



107. PORTRAIT OF A GENTLEMAN OF THE BERESTEYN-VUCHT FAMILY. 1632. New York. Metropolitan Museum.
(Canvas 112 : 89)



168. PORTRAIT OF A MAN WITH GLOVES. 1632. New York, J. Watson Webb. (Canvas 112 : 91)



169. PORTRAIT OF A DISTINGUISHED ORIENTAL. 1632. New York, Metropolitan Museum. (Canvas 150 : 121)



170. PORTRAIT OF JORIS DE CAULLERY. 1632. Chicago, Georges Rasmussen. (Canvas 102 : 82,5)



171. PORTRAIT OF JAN HERMAN SZ. KRUL. 1633. Cassel, Museum. (Canvas 123 : 94)



172. PORTRAIT OF A FASHIONABLY DRESSED GENTLEMAN. 1633. Cincinnati, Museum. (Canvas 125 : 100)



173. PORTRAIT OF THE PREACHER JOHANNES UYTENBOGAERT. 1633. Mentmore, Lord Rosebery.
(Canvas 122 : 104)



174. PORTRAIT OF A MUSICIAN. 1633. Washington, Corcoran Gallery of Art. (Panel 65,8 : 47,8)



175. PORTRAIT OF WILLEM BURCHGRAEFF. 1633. Dresden, Museum. <Panel 67,5 : 52>



176. PORTRAIT OF A MAN IN A RED COAT. 1633. New York, Howard Young Galleries. (Panel 63,5 : 51)



177. PORTRAIT OF A GENTLEMAN WITH A WIDE-BRIMMED HAT. 1633. New York, W. H. Moore. <Panel 69,3 : 54,8>



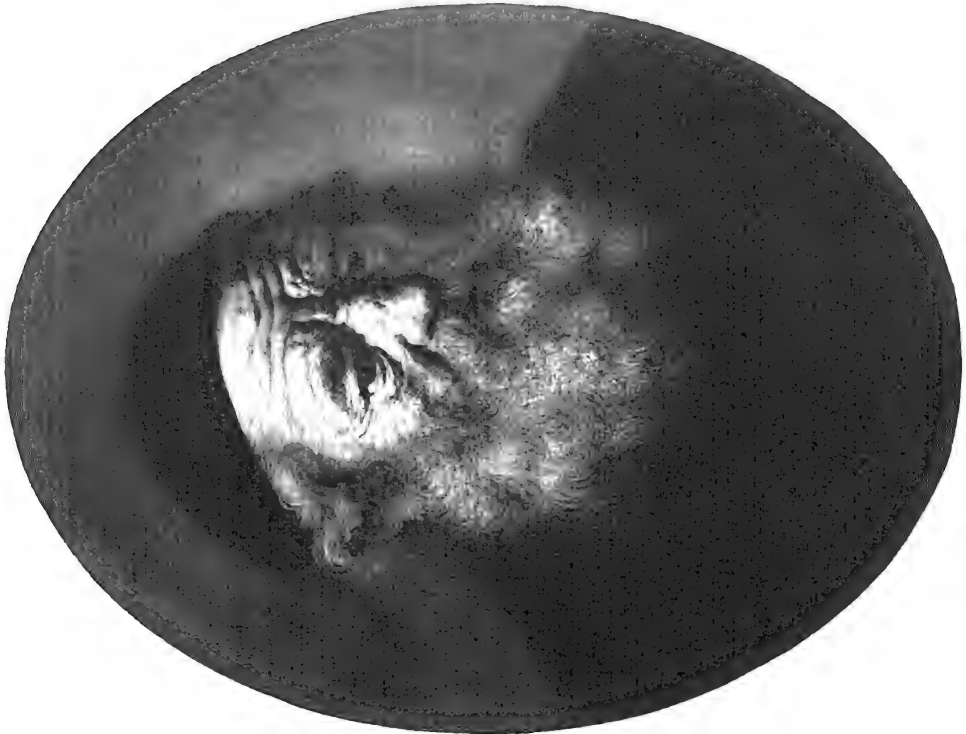
178. PORTRAIT OF A DISTINGUISHED ORIENTAL. 1633. Munich, Ältere Pinakothek. (Panel 86 : 64)



179. PORTRAIT OF AN ORIENTAL. 1635. Chatsworth, Duke of Devonshire. (Panel 105 : 80)



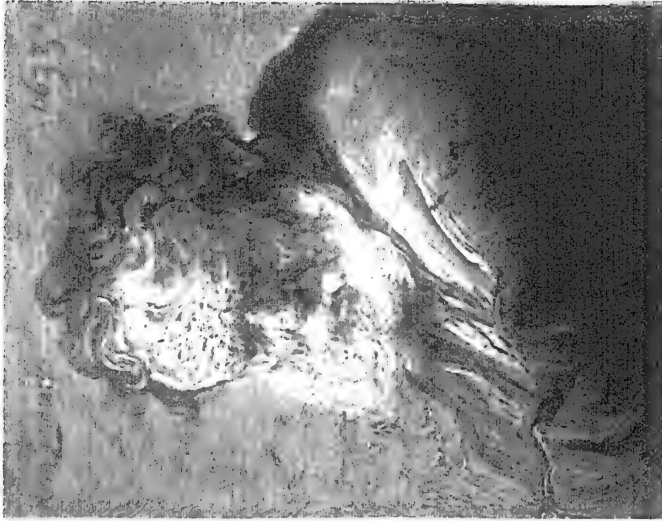
180. PORTRAIT OF AN ORIENTAL. New York, M. Knoedler & Co. (Canvas 99 : 76)



181. PORTRAIT OF AN OLD JEW. 1633. Metz, Muséum. (Panel 65 : 42)



182. PORTRAIT OF AN OLD MAN. 1635. Paris, Louvre. (Panel 70 : 46)



183. STUDY OF A HEAD, 1633, Washington, The A. W. Mellon Educational and Charitable Trust. (Panel 95 : 6.5)



184. PORTRAIT OF AN OLD JEW, 1634, Paris, Madame A. Schloss. (Panel 64 : 47)



185. PORTRAIT OF AN OLD JEW. Woburn Abbey. Duke of Bedford. (Panel 71 : 58)



186. PORTRAIT OF A YOUTH IN POLISH DRESS. Leningrad, Hermitage. (Panel 6y : 48)



187. PORTRAIT OF A YOUTH. 1633. Formerly Leningrad, Prince Yousouppoff. (Panel 19,7 : 16,7)



188. PORTRAIT OF A YOUTH. 1633. London, Wallace Collection. (Panel 21,5 : 14,5)



189. PORTRAIT OF A YOUTH. Eindhoven, A. F. Philips. (Panel 46.5 : 41)



190. PORTRAIT OF A YOUTH. 1653. Ferrières, Baron Edouard de Rothschild. (Panel 44 : 33)



191. PORTRAIT OF A YOUTH. 1634. Welbeck Abbey, Duke of Portland. (Panel 47 : 36,5)



192. PORTRAIT OF AN OFFICER. Detroit, A. G. Wilson. (Panel 62 : 46)



193. PORTRAIT OF AN OFFICER. London, Wallace Collection. (Panel 64 : 49)



194. PORTRAIT OF A GENTLEMAN OF THE RAMAN FAMILY. 1634. New York, Ehrich Galleries. (Panel 67 : 52)



191. PORTRAIT OF A YOUNG MAN. 1634. Warsaw, Łazienki Palace. (Panel 71,3 : 53,5)



196. PORTRAIT OF A YOUNG MAN. 1634. Leningrad, Hermitage. (Panel 72 : 62)



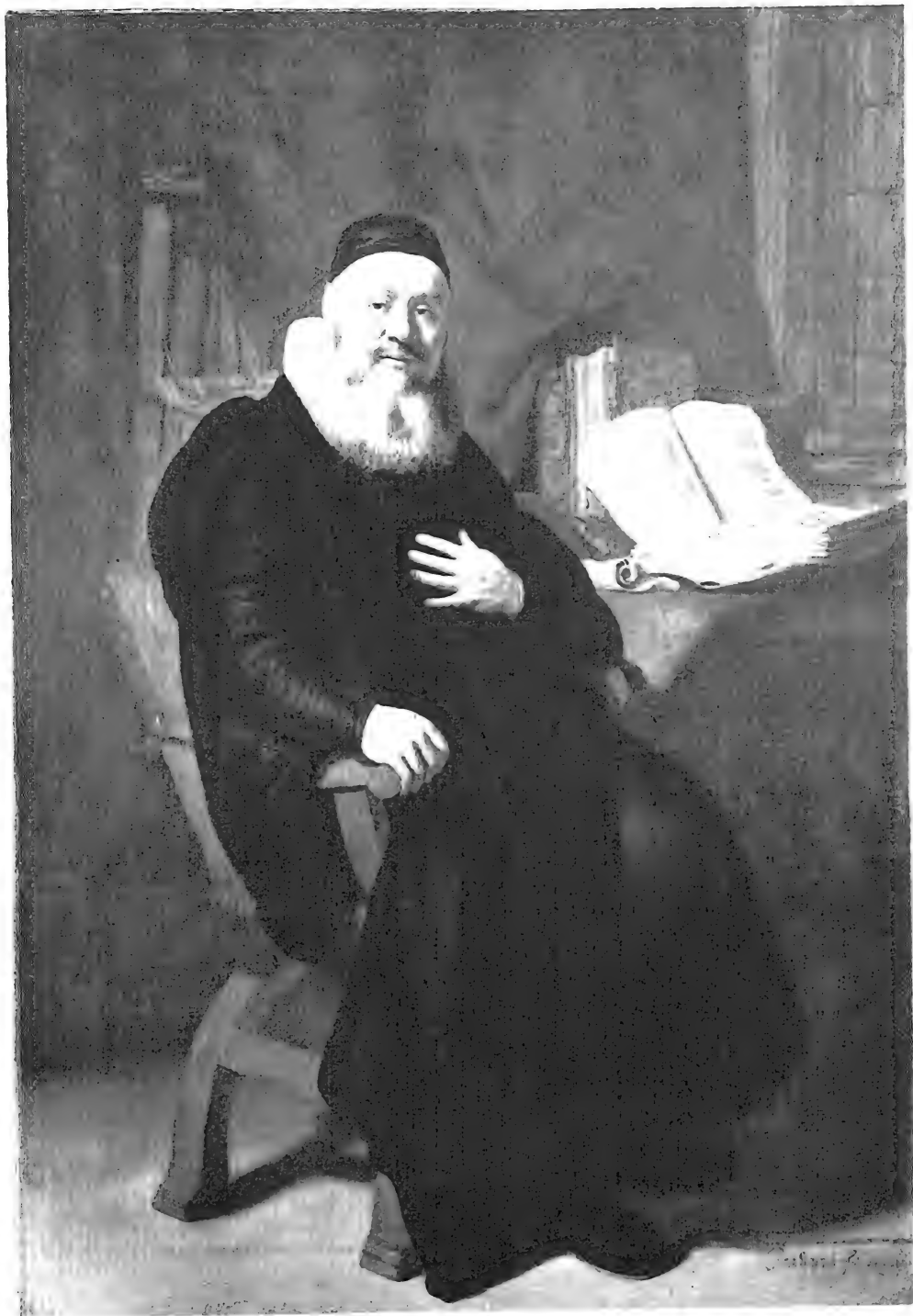
197. PORTRAIT OF A MAN. 1634. Boston, Museum of Fine Arts. (Panel 66.5 : 12.2)



198. PORTRAIT OF A YOUNG MAN. Dublin, National Gallery. (Panel 66.5 : 12)



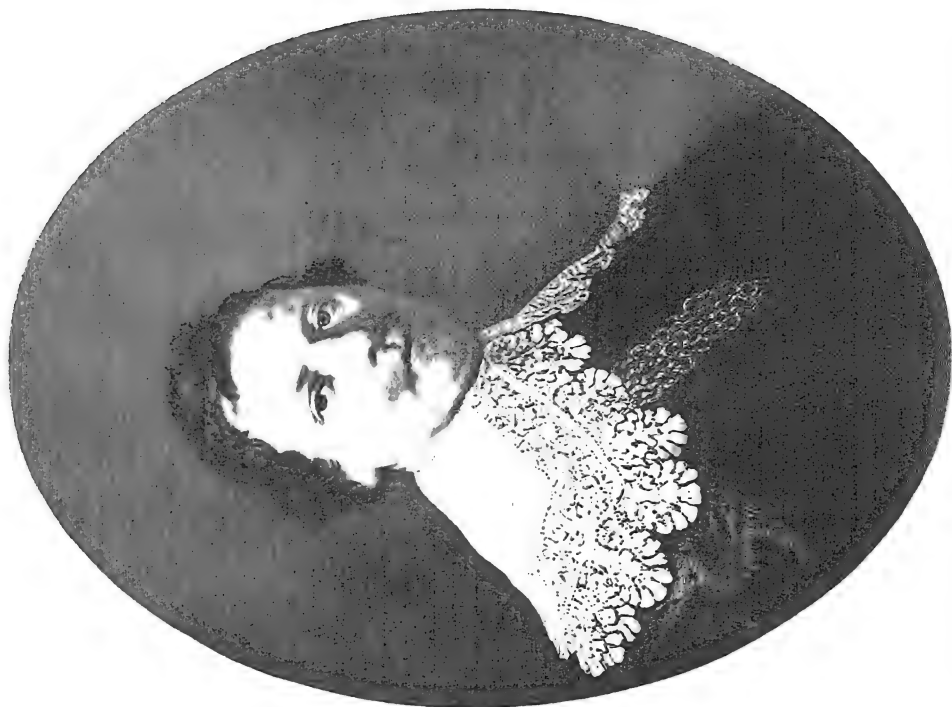
199. PORTRAIT OF MAERTEN DAY. 1634. Paris, Baron Robert de Rothschild. (Canvas 207 : 132)



200. PORTRAIT OF THE MINISTER JOHANNES ELISON. 1634. Paris, Eugène Schneider. <Canvas 173 : 125>



201. PORTRAIT OF A GENTLEMAN WITH A WIDE-BRIMMED HAT. 1635.
New York, Lord Duvem of Millbank. (Panel 76 : 61)



202. PORTRAIT OF PHILIPS LUCASZ. 1635. London, National Gallery. (Panel 76 : 148)



203. PORTRAIT OF ANTHONIS COOPAL. 1635. Vienna, Baron Alfons Rothschild.
(Panel 83 : 67)



204. PORTRAIT OF AN OFFICER. 1636. Dieren (Holland), D. Katz. (Panel 66 : 12)



205. STUDY OF A HEAD. 1635. New York. W. B. Leeds. (Panel 67 : 54)



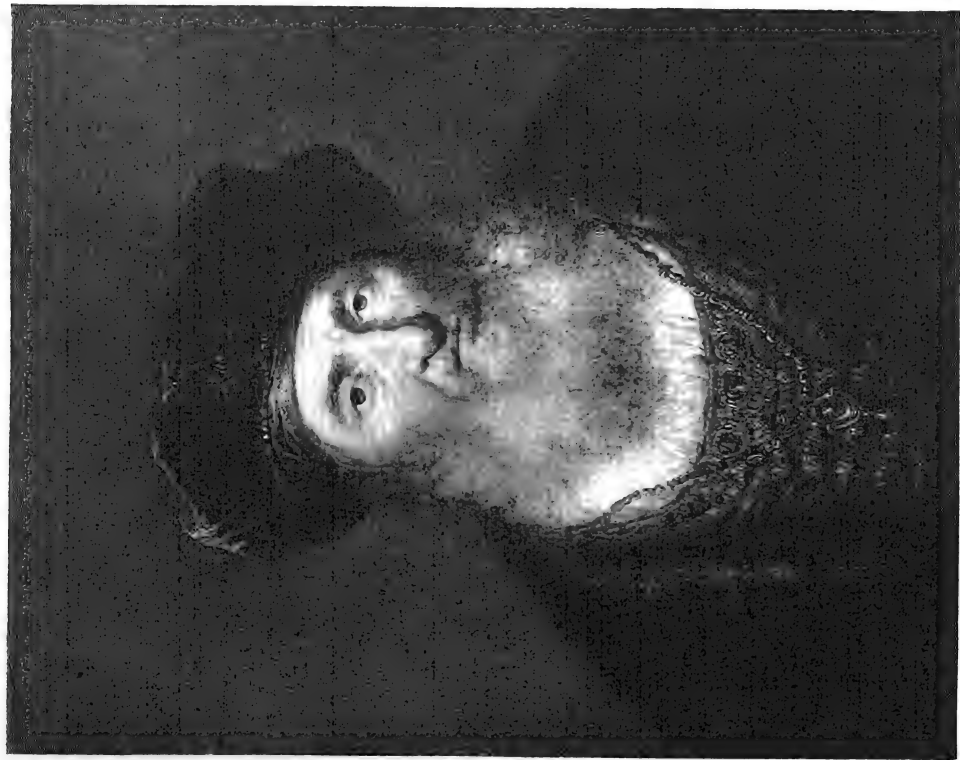
206. PORTRAIT OF AN ORIENTAL. 1635. Brussels, D. A. J. Kessler. (Canvas 130 : 102)



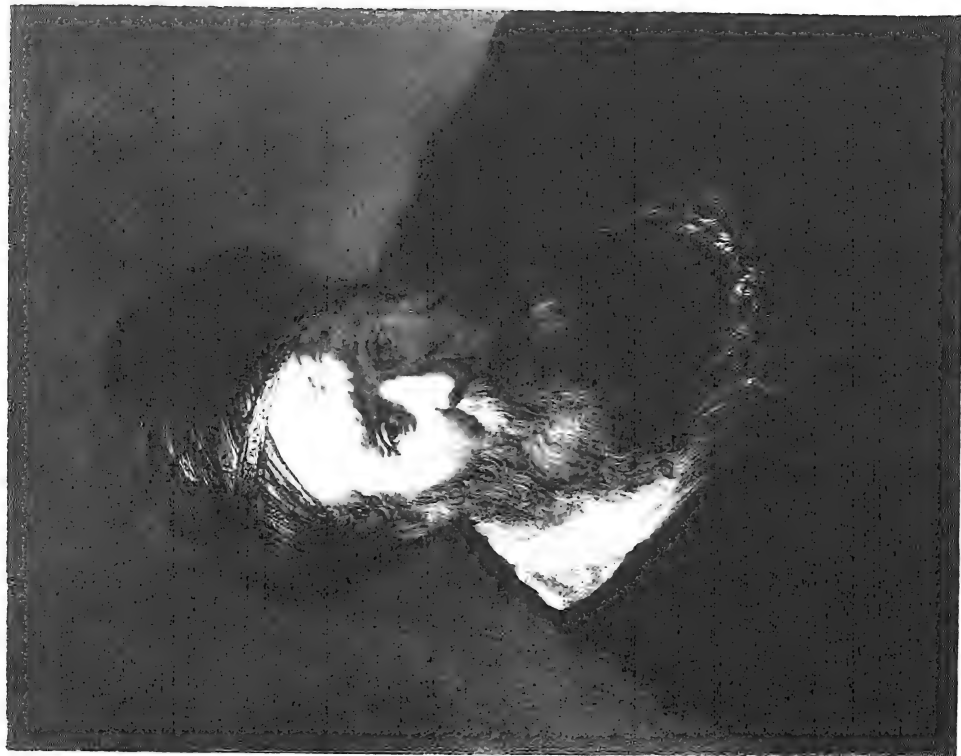
297. PORTRAIT OF A RABBI. 1635; Hampton Court Gallery. (Panel 70 : 60)



208. PORTRAIT OF A RABBI. 1635; London, Earl of Derby. (Panel 71 : 55)



209. PORTRAIT OF A RABBI. New York, Oscar B. Cintas. (Panel 61.5 : 52)



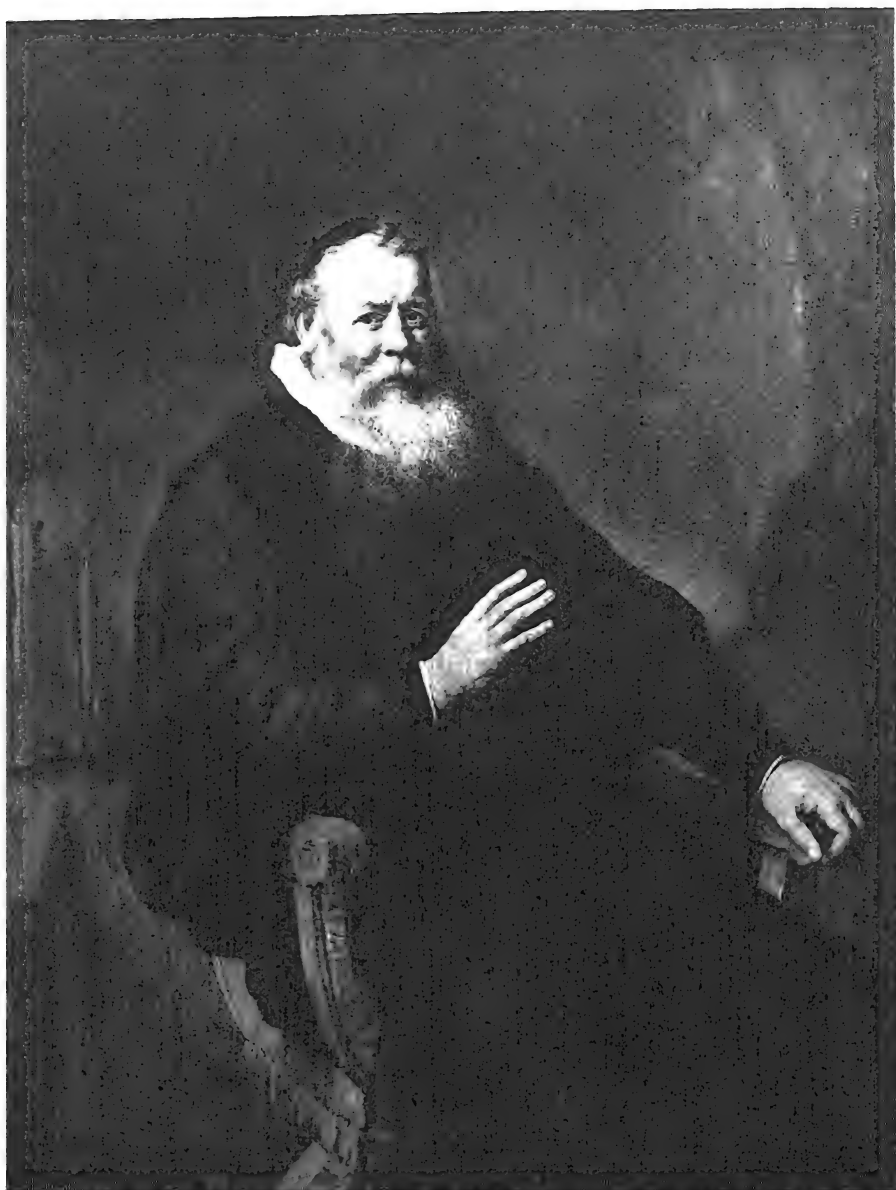
210. PORTRAIT OF AN ORIENTAL. 1637. Heemstede (Holland), Frau von Pannwitz. (Panel 71.5 : 59)



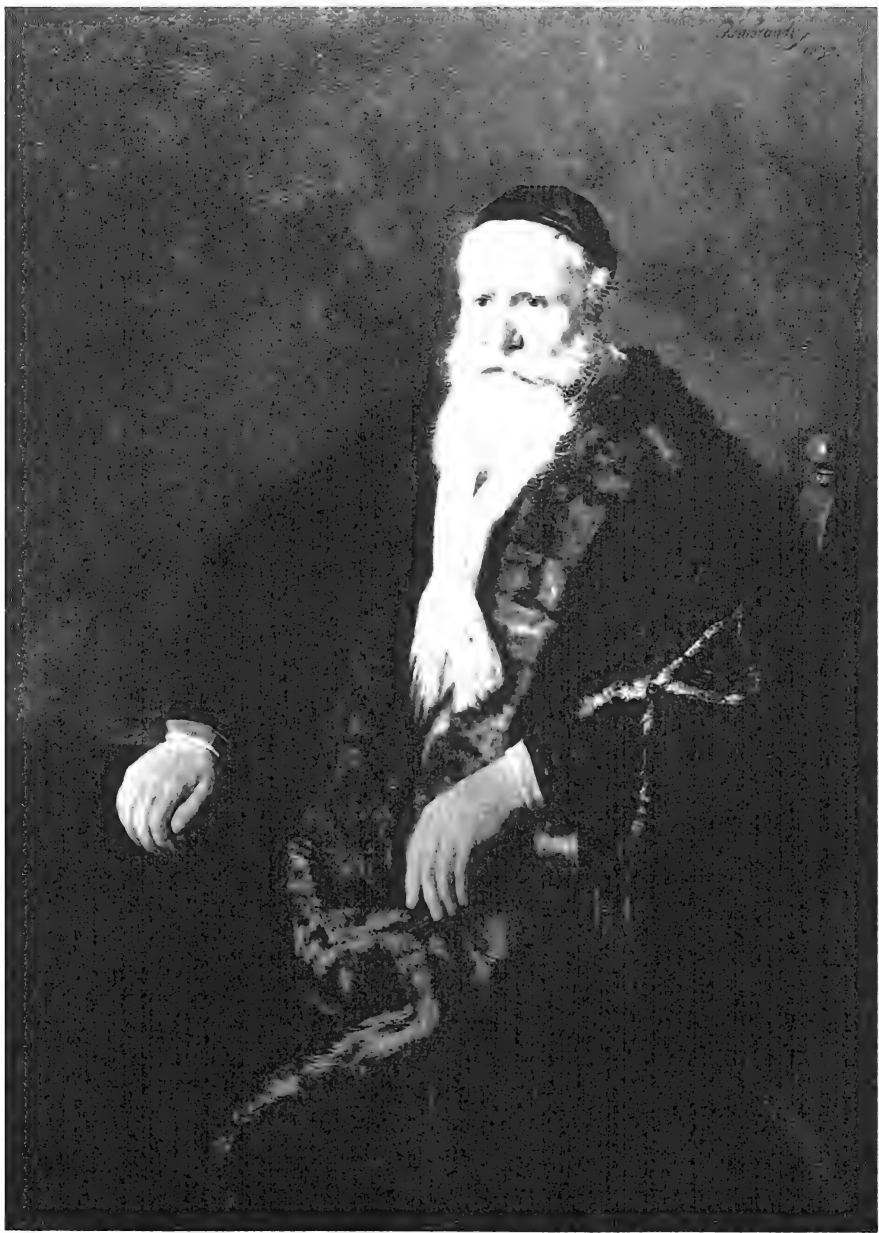
211. PORTRAIT OF A POLISH PRINCE. 1637. Formerly Leningrad, Hermitage. (Panel 97 : 66,5)



212. PORTRAIT OF A MAN SEATED IN AN ARMCHAIR. Washington, Corcoran Gallery of Art. (Canvas 124:95)



213. PORTRAIT OF THE MINISTER ELEAZAR SWALMIUS. 1637. Antwerpen, Museum. (Canvas 139 : 103)



214. PORTRAIT OF AN ECCLESIASTIC. 1637. London. Earl of Ellesmere. (Canvas 134 : 103)
Copyright the Earl of Ellesmere.



215. PORTRAIT OF A GENTLEMAN SEATED IN AN ARMCHAIR. 1638. New York, Philip Lehman. (Canvas 105 : 81,5)



216. PORTRAIT OF A GENTLEMAN STANDING IN A DOORWAY. 1639. Cassel, Museum. (Canvas 198 : 221)



217. PORTRAIT OF THE FRAME-MAKER HERMAN DOOMER. 1640. New York, Metropolitan Museum. (Panel 73 : 54)



218. PORTRAIT OF A GENTLEMAN WITH GLOVES. 1641. Brussels, Museum. <Canvas 105 : 83>



219. PORTRAIT OF A SCHOLAR AT HIS DESK. 1641. Vienna, Count Lanckoronski.
(Panel 104 : 76)



220. PORTRAIT OF A RABBI. 1642. New York, Metropolitan Museum. (Panel 75 : 61)



221. PORTRAIT OF A GENTLEMAN. New York, Metropolitan Museum. (Panel 80 : 64)



222. PORTRAIT OF A GENTLEMAN. 1643. Fonthill, John Morrison. (Canvas 102.5 : 71)



223. PORTRAIT OF AN ADMIRAL (?). New York, Metropolitan Museum. (Canvas 116 : 96)



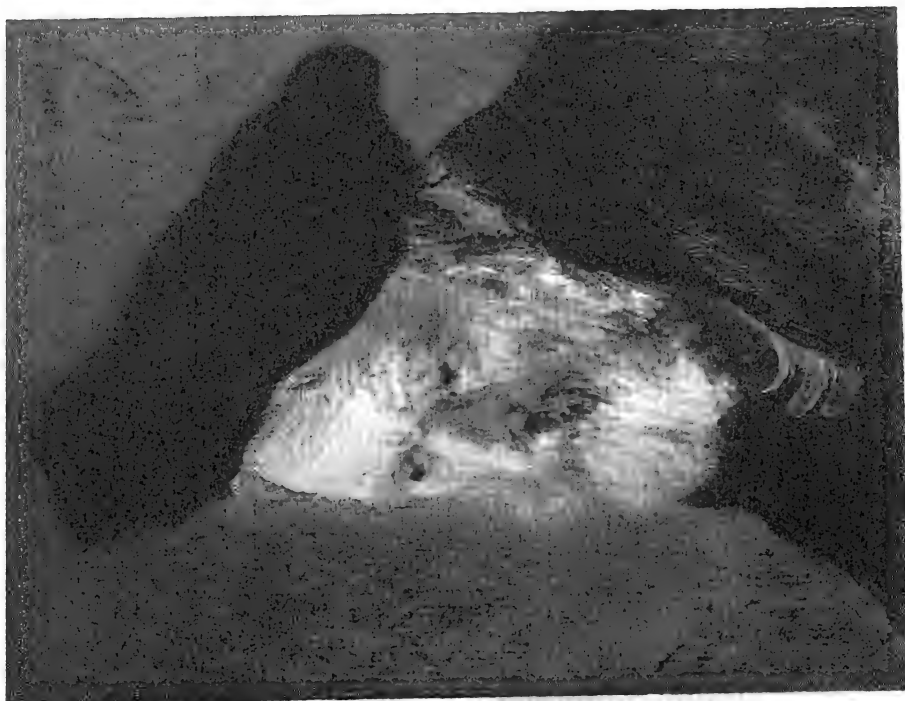
224. THE FALCONER. 1643. London, Duke of Westminster. (Canvas 113 : 97)



225. PORTRAIT OF A MAN. 1643. New York, Howard Young Galleries. (Panel 21 : 17)



226. PORTRAIT OF A MAN. Formerly New York, Van Diemen Galleries. (Panel 19 : 16)



227. PORTRAIT OF AN OLD JEW. 1643, New York, A. Eisenberg. (Panel 15, 15, 17)



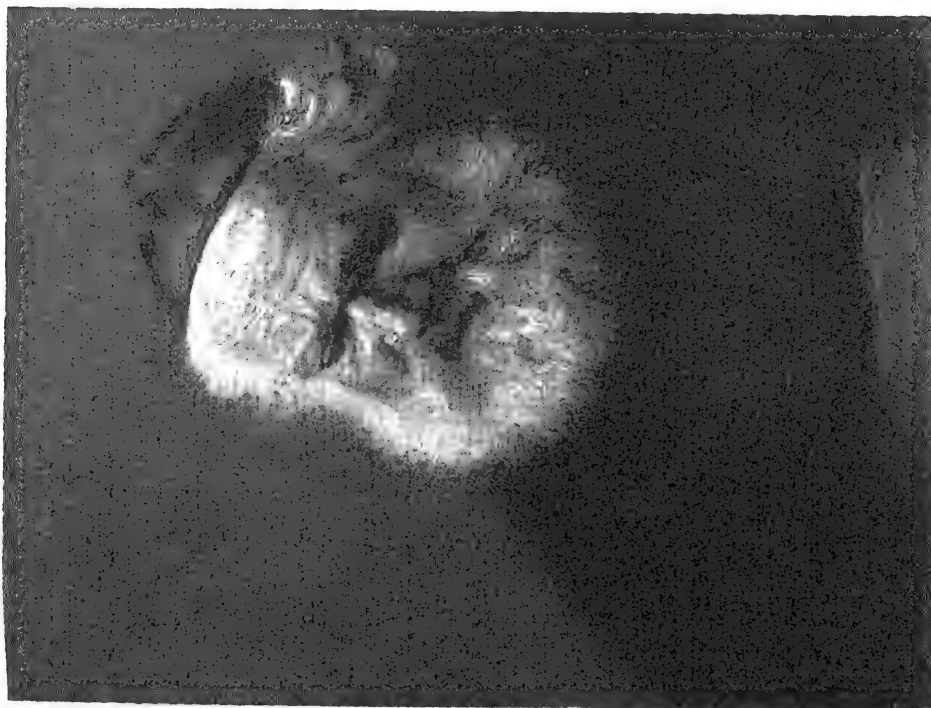
228. PORTRAIT OF AN OLD JEW. Cologne, R. v. Schmitzler. (Panel 13, 13)



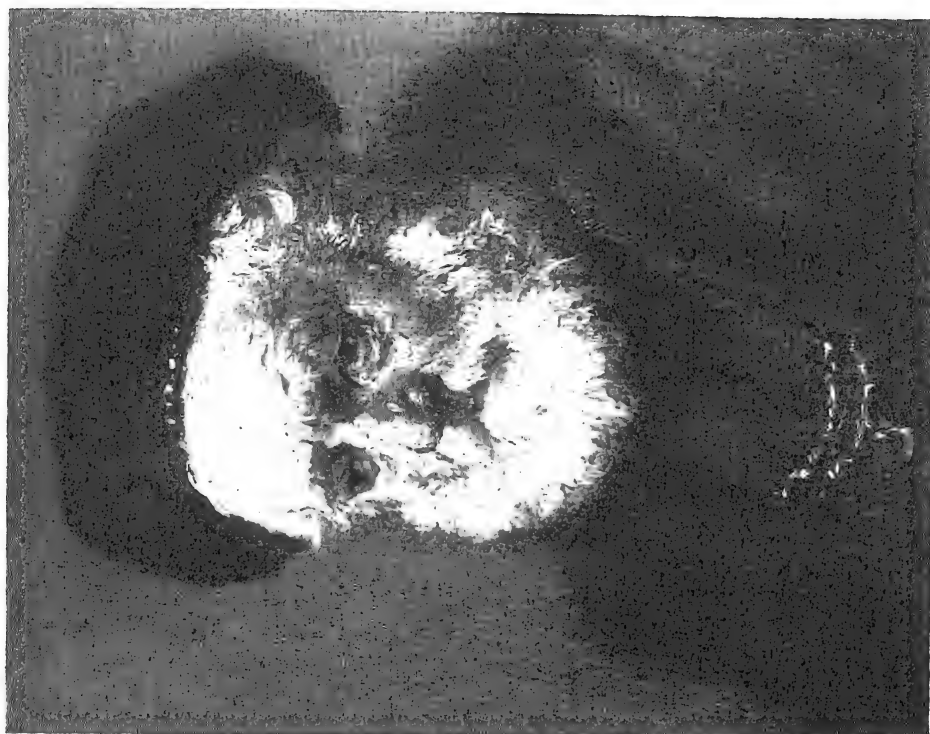
229. PORTRAIT OF AN OLD JEW. Leningrad, Hermitage. (Panel 51 : 42)



230. STUDY OF A HEAD. Cassel, Museum. (Panel 20 : 16)



311. PORTRAIT OF AN OLD JEW. Dublin, National Gallery. (Panel 62 : 41,6)



312. PORTRAIT OF AN OLD MAN. 1643. Detroit, Alfred J. Fisher. (Panel 10 : 15,5)



233. MAN WITH A RED CAP IN HIS LEFT HAND. 1644. Panshanger, Lord Desborough. (Canvas 111,5 : 105)



234. MAN WEARING A GORGET-PLATE. 1644. New York, Metropolitan Museum. (Canvas 91 : 74)



235. MAN WITH A SWORD IN A RED SCABBARD. 1644. Toronto, Harry Oakes. (Canvas 102 : 85,5)



236. PORTRAIT OF A RABBI. 1645₄ Berlin, Kaiser Friedrich Museum. (Canvas 110 : 82)



237. SCHOLAR AT HIS DESK. 1645, Cologne, Museum. (Canvas 130 : 110)



238. MAN READING. 1645. New York, M. Knoedler & Co. (Canvas 66,7 : 58,2)



239. PORTRAIT OF A RABBI. 1645. Paris, C. S. Gulbenkian. (Canvas 129 : 112)



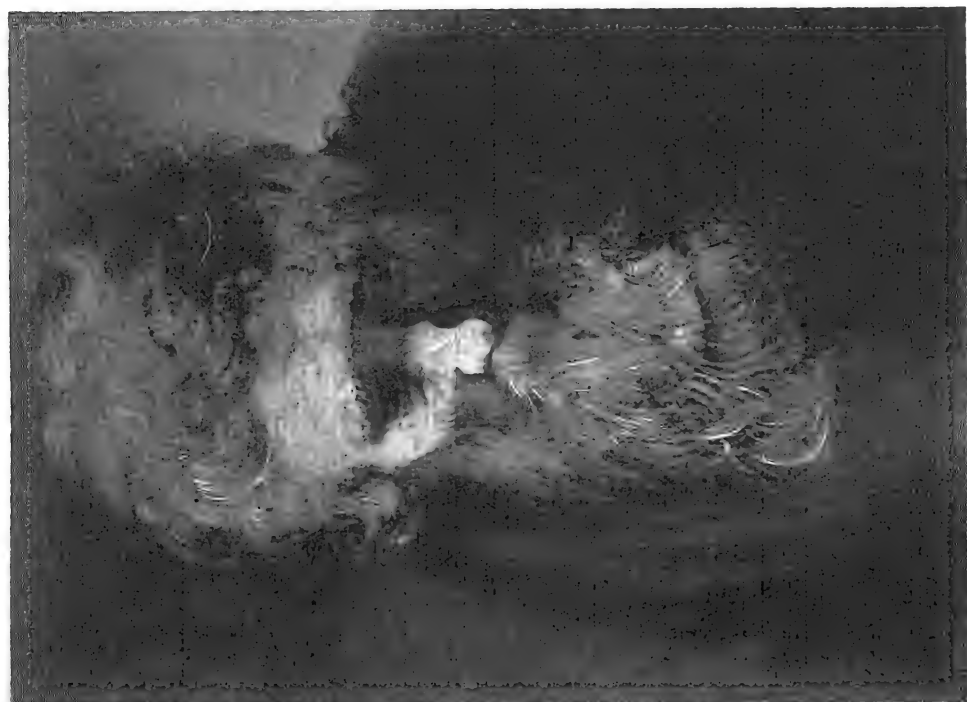
240. PORTRAIT OF A RABBI. Dresden, Museum. (Canvas 95,5 : 80,5)



241. STUDY OF A HEAD. Oslo, Museum. (Panel 19,5 : 15,5)



242. OLD MAN WITH RED VELVET CAP. Detroit, Julius H. Haass. (Panel 23,5 : 18,5)



243. STUDY OF A HEAD. Philadelphia, Joseph Widener. (Panel 24 : 19)



244. STUDY OF A HEAD. New York, Julian Goldman. (Panel 205 : 17)



245. PORTRAIT OF MAN WITH A BEARD. St. Louis, W. K. Bixby. (Panel 75 : 61)



246. PORTRAIT OF A JEW. Formerly New York, Otto H. Kahn. (Canvas 83 : 68)



247. PORTRAIT OF A JEW, London, Earl of Ellesmere. (Panel 20 : 1) }
Copyright the Earl of Ellesmere.



248. PORTRAIT OF A JEW. Paris, E. de Biehoffshelm. (Panel 27 : 22.5) }



149. PORTRAIT OF A JEW. 1647. Besterszwag (Holland), Frau A. J. Bieruma-Oosting.
(Panel 43,5 : 26,5)



250. PORTRAIT OF A JEW. Berlin, Kaiser Friedrich Museum. (Panel 24,5 : 20,5)



251. PORTRAIT OF THE PAINTER HENDRICK MARTENSZ. SORGH. 1647. London, Duke of Westminster. (Panel 74 : 67)



252. PORTRAIT OF THE JEWISH PHYSICIAN EPHRAIM BUËNO. Amsterdam, F. Mannheimer. (Panel 19 : 15)



253. PORTRAIT OF A JEW. 1648. New York, in dealer's hands. (Canvas 89: 66)



254. PORTRAIT OF A PAINTER. New York, Frick Collection. (Canvas 113,5 : 89)



255. PORTRAIT OF A MAN ON HORSEBACK. 1649. Panshanger, Lord Desborough. (Canvas 282,5 : 235)



256. PORTRAIT OF A SOLDIER WITH A SWORD. 1650. Cambridge, Fitzwilliam Museum. (Panel 126 : 103)



257. PORTRAIT OF A JEWISH MERCHANT. London, National Gallery. (Canvas 134 : 104)



258. PORTRAIT OF A JEW. 1650. Baltimore, Jacob Epstein. (Canvas 68 : 56)



259. PORTRAIT OF A RABBI. Zürich, W. C. Escher. (Canvas 68,7 : 55)



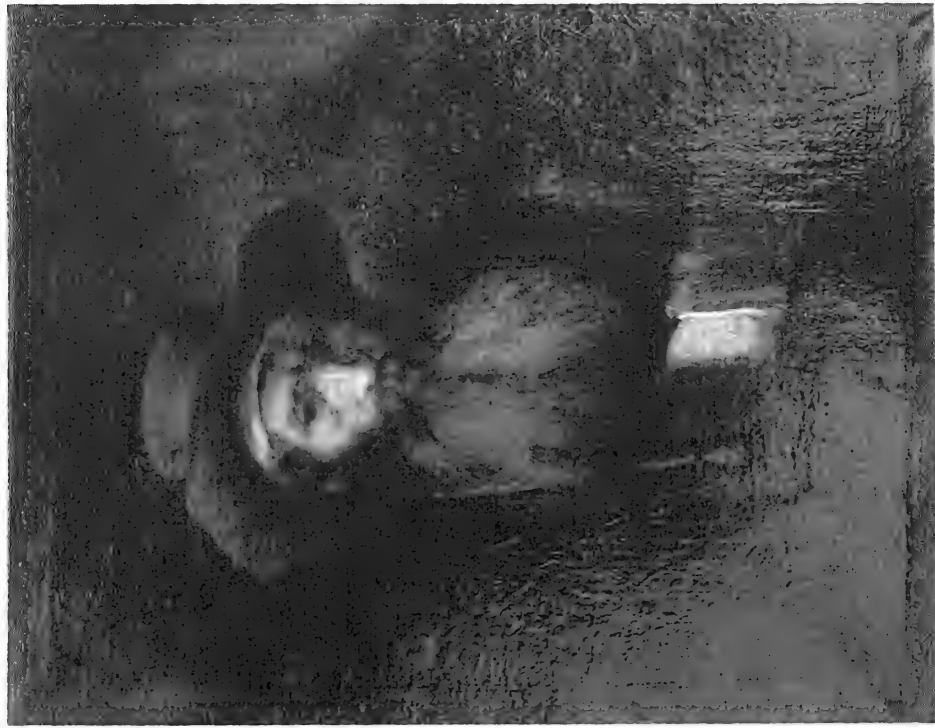
260. PORTRAIT OF A JEWISH PHILOSOPHER. 1656. Berlin, the late Marcus Kappel. (Canvas 67: 59)



161. STUDY OF AN OLD MAN. New York, Payne Whitney. (Panel 24 : 19)



262. STUDY OF A MAN WITH A SWOLLEN NOSE. Berlin, Josef Block. (Panel 18,7 : 16)



263. JEW WITH A LINEN HEADBAND. 1651. Wanås, Count Wachsmeister. (Canvas 77 : 66)



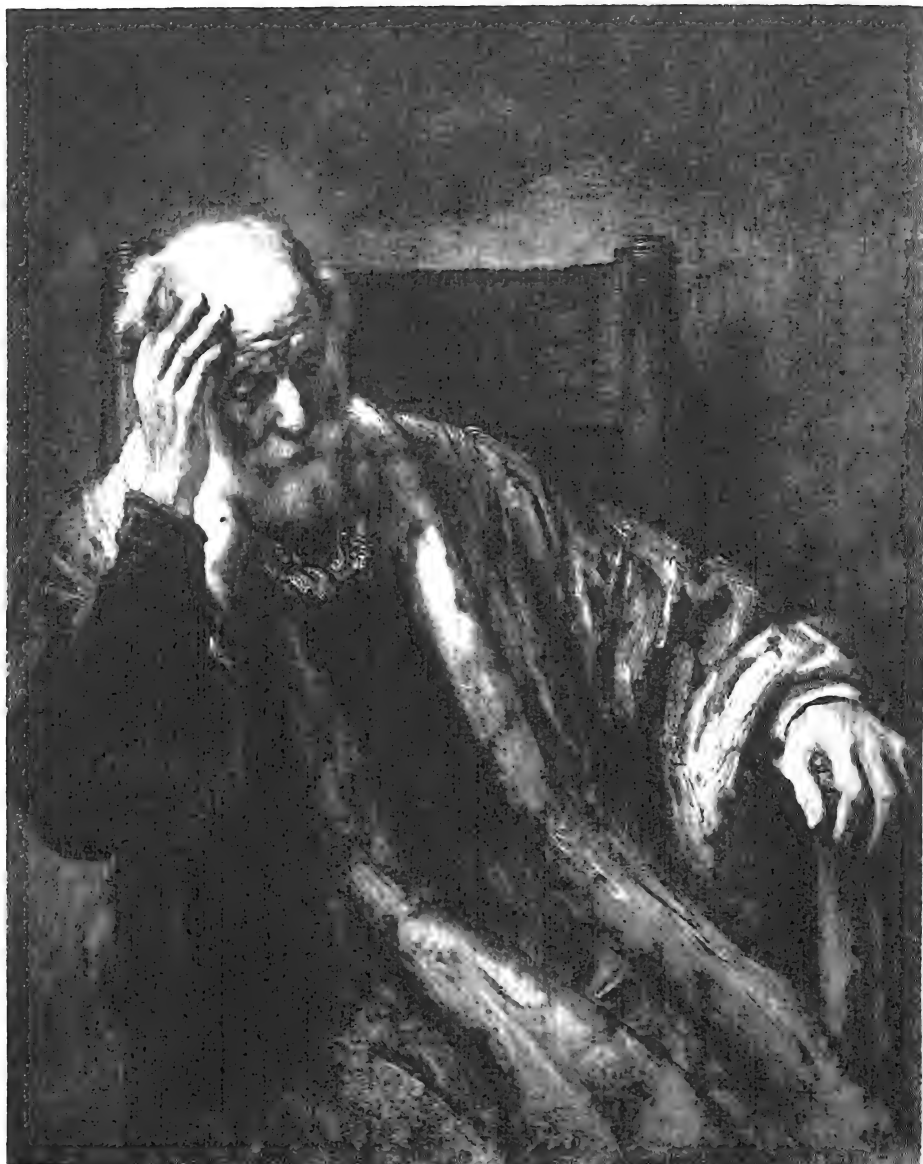
:64. JEW WITH A LINEN HEADBAND. Munich, Julius Höller. (Panel 23.9 : 21.2)



265. PORTRAIT OF THE ART-DEALER CLEMENT DE JONGHE. Buscot Park, Lord Faringdon. (Canvas 92,5 : 73,5)



266. OLD MAN SEATED IN AN ARMCHAIR. 1651. London, Duke of Devonshire. (Canvas 79 : 76)



267. OLD JEW SEATED IN AN ARMCHAIR. 1652. London, Duke of Devonshire. (Canvas 111,5 : 88)



268. PORTRAIT OF NICOLAES BRUYNINGH. 1612. Cassel, Museum. (Canvas 105 : 90)



269. OLD MAN WITH RED FUR CAP IN AN ARMCHAIR. Berlin, Kaiser Friedrich Museum. (Canvas 51 : 37)



270. PORTRAIT OF AN OLD JEW IN AN ARMCHAIR. 1654. Leningrad, Hermitage. (Canvas 100 : 84)



271. PORTRAIT OF AN OLD JEW. 1654. Groningen, Museum. (Panel 25.5 : 21)



272. PORTRAIT OF A RABBI. 1614. Dresden, Museum. (Panel 102 : 78)



273. PORTRAIT OF A JEW WITH A SMALL CAP. 1656. Cape Town (South Africa), Museum. <Canvas 66 : 57>



274. PORTRAIT OF AN OLD JEW IN AN ARMCHAIR. Leningrad, Hermitage. (Canvas 108 : 86)



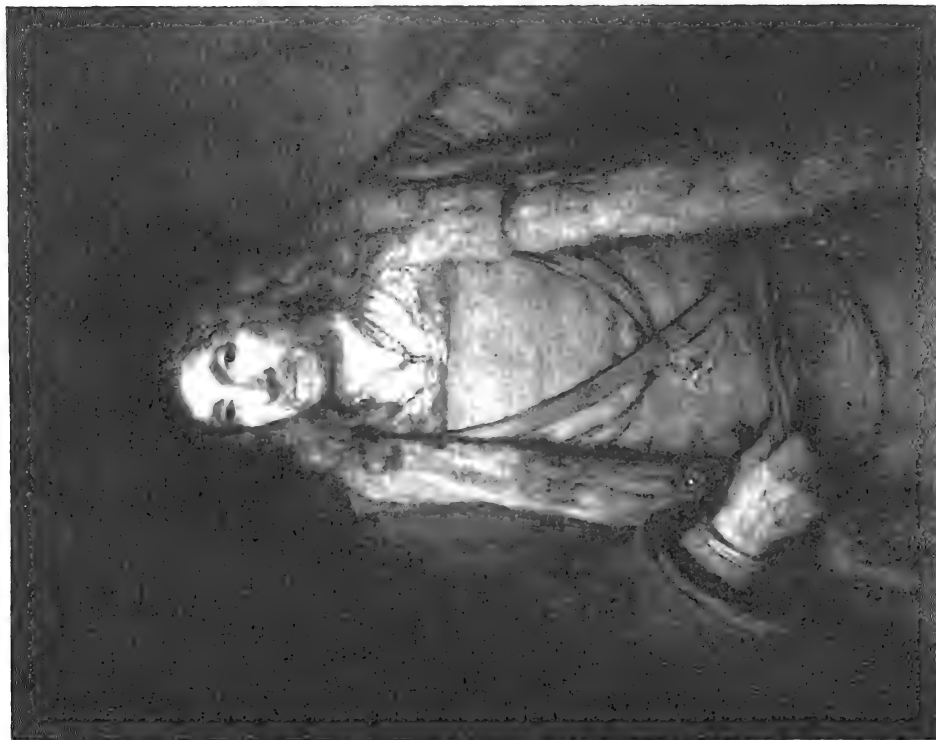
275. THE STANDARD BEARER OF AMSTERDAM. 1614. New York, Jules S. Bache. (Canvas 140 : 215 5)



276. PORTRAIT OF JAN SIX. 1654. Amsterdam, Six Family. (Canvas 112 : 102)



277. PORTRAIT OF A PALE-FACED MAN, New York, Metropolitan Museum.
(Canvas 79 : 6355)



278. PORTRAIT OF A MAN IN FUR-LINED COAT, 1655 (?), Boston, Mass., A. J. Fuller
(Canvas 114 : 87)



279. THE POLISH RIDER. New York, Frick Collection. (Canvas 115 : 133,4)



186. PORTRAIT OF AN OLD MAN WITH A STICK. 1655. Stockholm, National Museum. (Canvas 89 : 73)



181. PORTRAIT OF THE AMSTERDAM PHYSICIAN ARNOLD THOLINX. 1656. Paris, Musée Jacquemart-André
(Canvas 76 : 63)



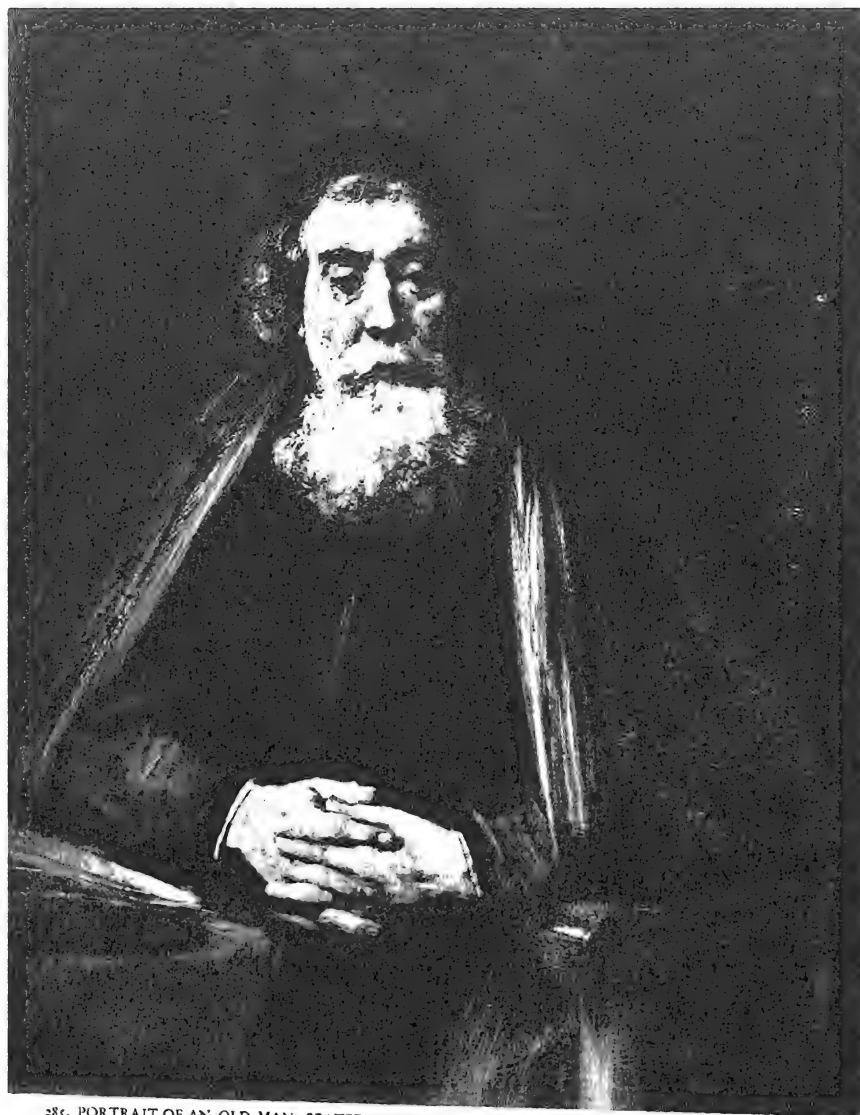
282. PORTRAIT OF A RABBI. Kenosha, near Chicago, Nathan Allan. (Canvas 82 : 65)



283. PORTRAIT OF A RABBI. London, National Gallery. (Canvas 75,5 : 65,5)



284. STUDY OF A MAN WITH A BEARD. Berlin, Kaiser Friedrich Museum. (Canvas 70,5 : 58)



285. PORTRAIT OF AN OLD MAN, SEATED, WITH FOLDED HANDS. Florence, Uffizi. (Canvas 102 : 83)



186. PORTRAIT OF A MAN WITH A LONG STICK. 1617. Paris, Louvre. (Canvas 83 : 66)



187. PORTRAIT OF A MAN WITH PEARLS IN HIS CAP. Copenhagen, Museum. (Canvas 77,5 : 66,1)



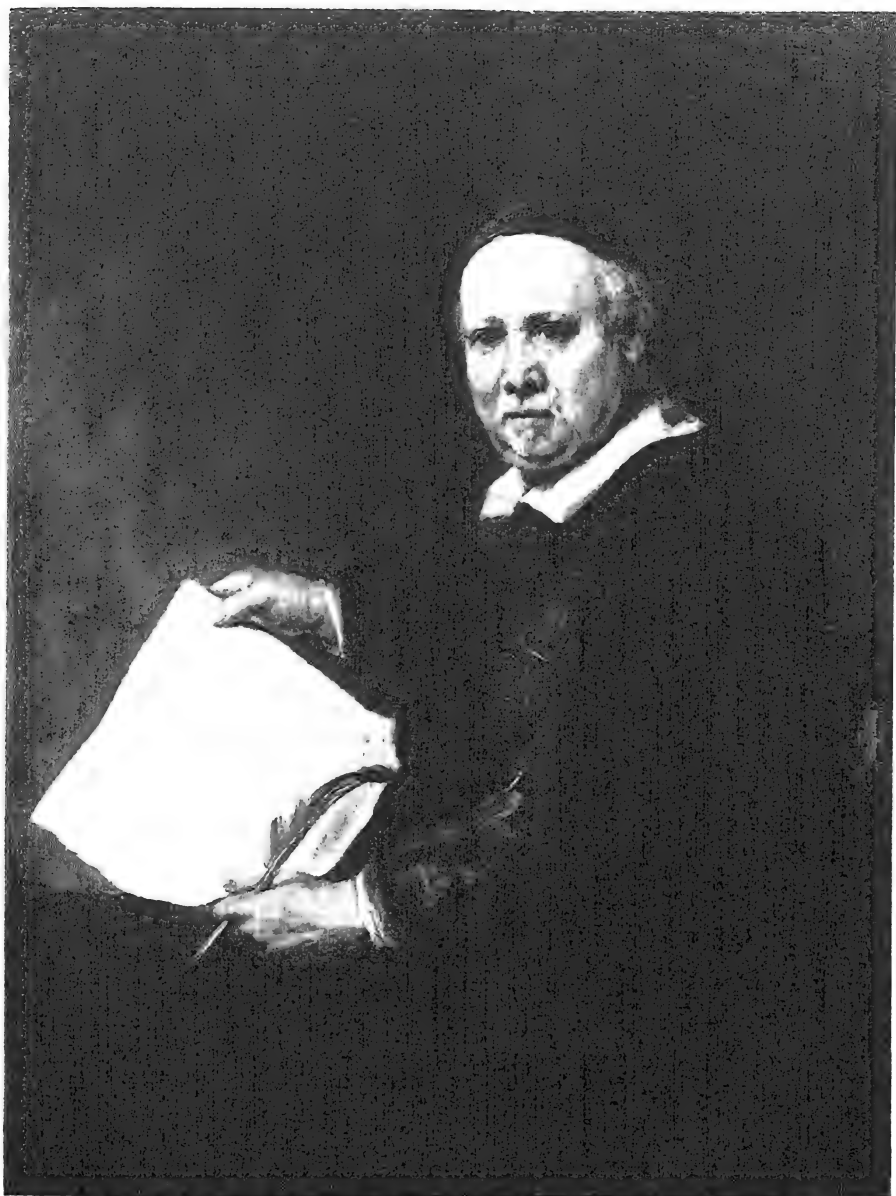
288. STUDY OF A HEAD OF A YOUTH. Paris, Private collection. (Panel 23 : 18)



289. PORTRAIT OF A YOUNG MAN. London, Dulwich College Gallery. (Canvas 73 : 60)



290. PORTRAIT OF A MAN. 1658. New York, Private collection. (Canvas 106,5 : 87,5)



291. THE WRITING-MASTER LIEVEN WILLEMSZ. VAN COPPENOL. New York, Edward S. Harkness.
(Paper laid down on panel 35,6 : 28)



292. PORTRAIT OF A YOUNG MAN. 1658. Paris, Louvre. (Canvas 73 : 61)



293. PORTRAIT OF A YOUNG MAN. New York, Mrs. Charles S. Payson. (Canvas 76 : 63,5)



294. PORTRAIT OF A MAN HOLDING A MANUSCRIPT. 1658. New York, Metropolitan Museum. <Canvas 108 : 85>



295. MAN WRITING AT A WINDOW'. 1858. New York. Private collection. (Canvas 113 : 95,5)



296. PORTRAIT OF A MAN IN A RED COAT. 1659. New York, Jules S. Bache. (Panel 38,5 : 31)



297. PORTRAIT OF AN OLD MAN. 1659. London, National Gallery. (Canvas 99: 83)



298. MAN SEATED BEFORE A SMELTING FURNACE. Winterthur, O. Reinhart. (Panel 48 : 41)



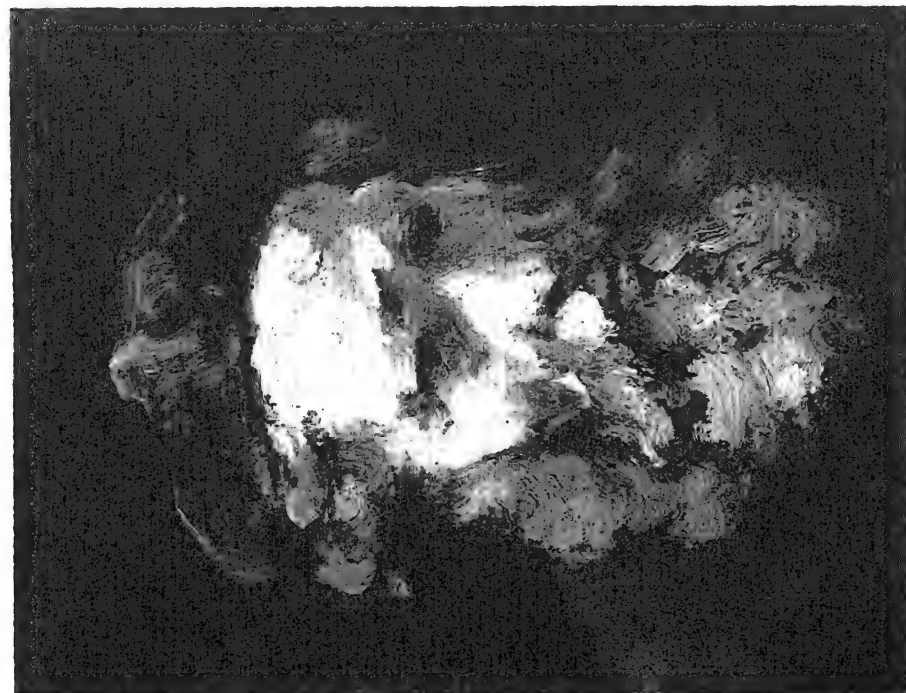
299. PORTRAIT OF A YOUNG MAN. Rochester, N.Y., George Eastman. (Canvas 101 : 81,1)



300. PORTRAIT OF A YOUNG JEW, 1661. Montreal, Van Horne Collection. (Canvas 64 : 57)



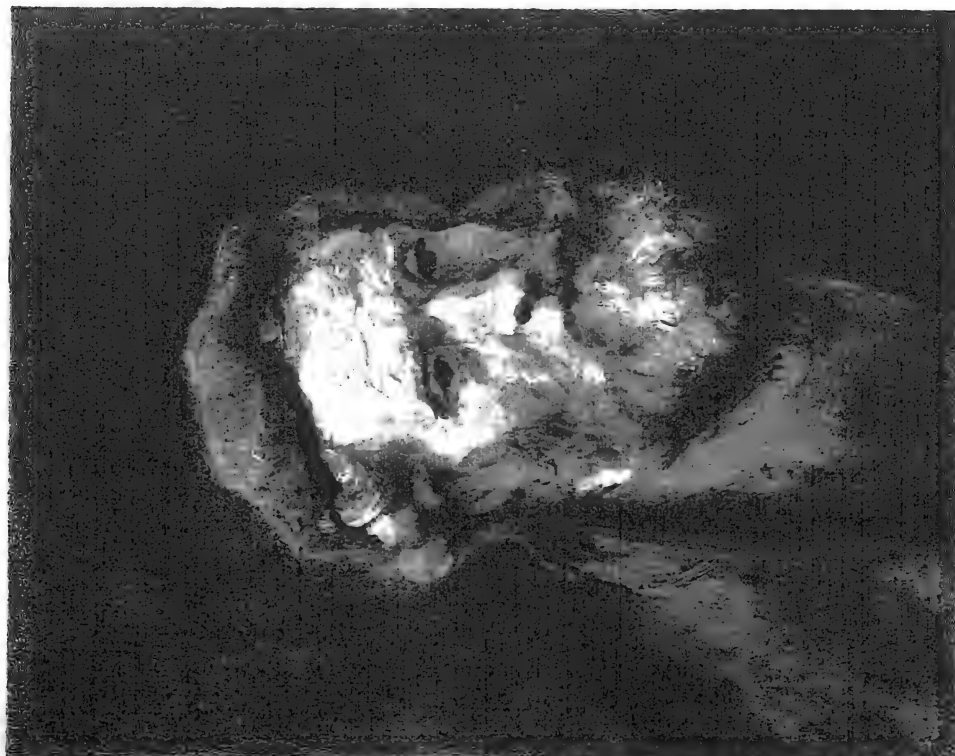
301. PORTRAIT OF AN ORIENTAL. Copenhagen, Museum. (Panel 25,1 : 21,6)



302. STUDY OF A HEAD. Philadelphia, Joseph Widener. (Panel 23 : 19)



303. STUDY OF A HEAD. Bayonne, Bonnat Museum. (Panel 23 : 22)



304. STUDY OF A HEAD. Paris, Etienne Nicolas. (Panel 24,5 : 10)



305. STUDY OF A HEAD. Detroit, William J. McNeeny. (Panel 27,2 : 22,1)



306. A YOUNG CAPUCHIN MONK. 1660. Amsterdam, Rijksmuseum. (Canvas 85 : 78)



307. CAPUCHIN MONK READING. 1661. Helsingfors, Museum. <Canvas 82 : 66>



308. CAPUCHIN MONK. London, National Gallery. (Canvas 87 : 64)



309. PORTRAIT OF A BEARDED MAN. 1661. Leningrad, Hermitage. (Canvas 71 : 61)



310. TWO NEGROES. 1661. The Hague, Mauritshuis (lent by A. Bredius). (Canvas 77 : 63)



311. PORTRAIT OF A YOUNG MAN. 1662. London, Otto Gutekunst. (Canvas 87,5 : 68,5)



312. PORTRAIT OF A YOUNG MAN. 1663. Washington, The A. W. Mellon Educational and Charitable Trust. (Canvas 105 : 90)



313. PORTRAIT OF A MAN WITH A TALL HAT. Philadelphia, Joseph Widener. (Canvas 121 : 94)



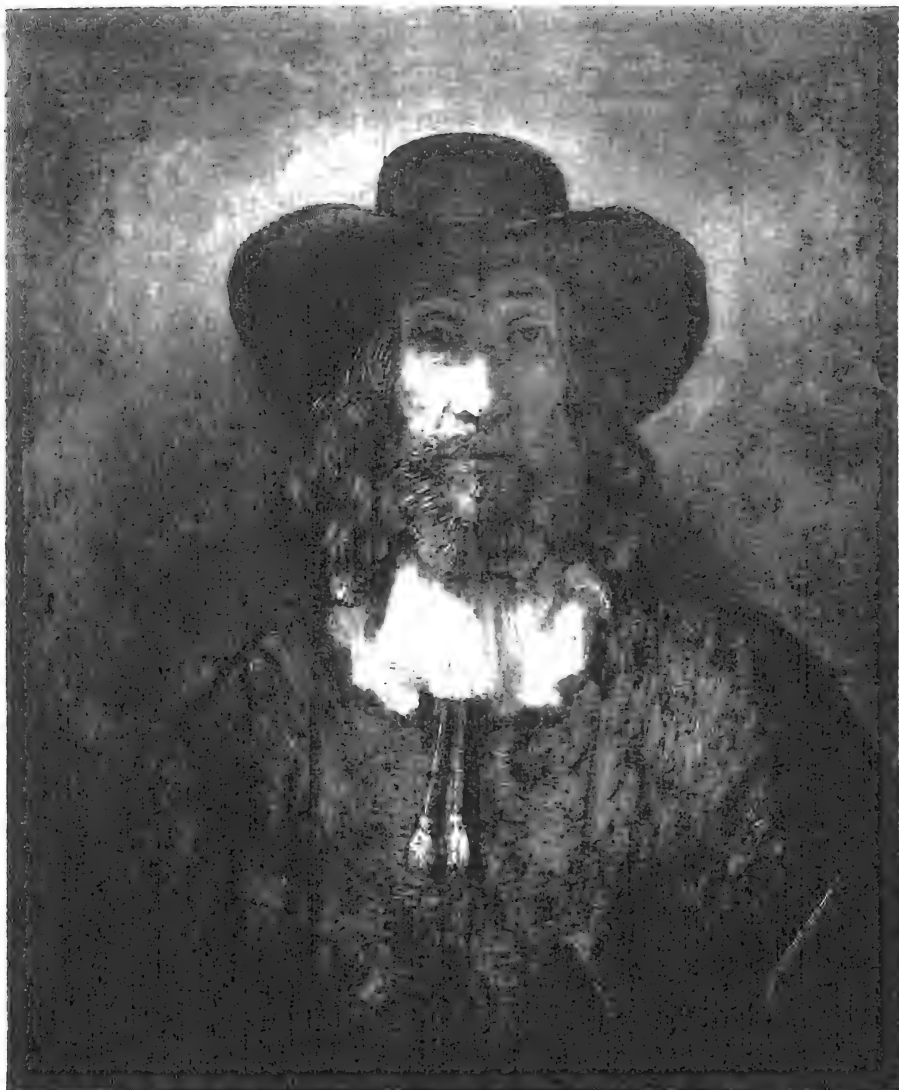
314. PORTRAIT OF JACOB TRIP. London, National Gallery. (Canvas 128 : 96)



315. PORTRAIT OF DIRK VAN OS. New York, F. O. Sears. <Canvas 113,5 : 88,7>



316. STUDY OF THE HEAD OF A YOUNG ORIENTAL. Chicago, Max Epstein. (Panel 57,5 : 47,3)



317. PORTRAIT OF A MAN. 1665. New York, Metropolitan Museum. (Canvas 71 : 63,5)



318. PORTRAIT OF A GENTLEMAN WITH A CROSS ON HIS MANTLE. Copenhagen, Museum. (Canvas 79 : 65)



319. THE FALCONER. Gothenburg, Museum. (Canvas 98 : 79)



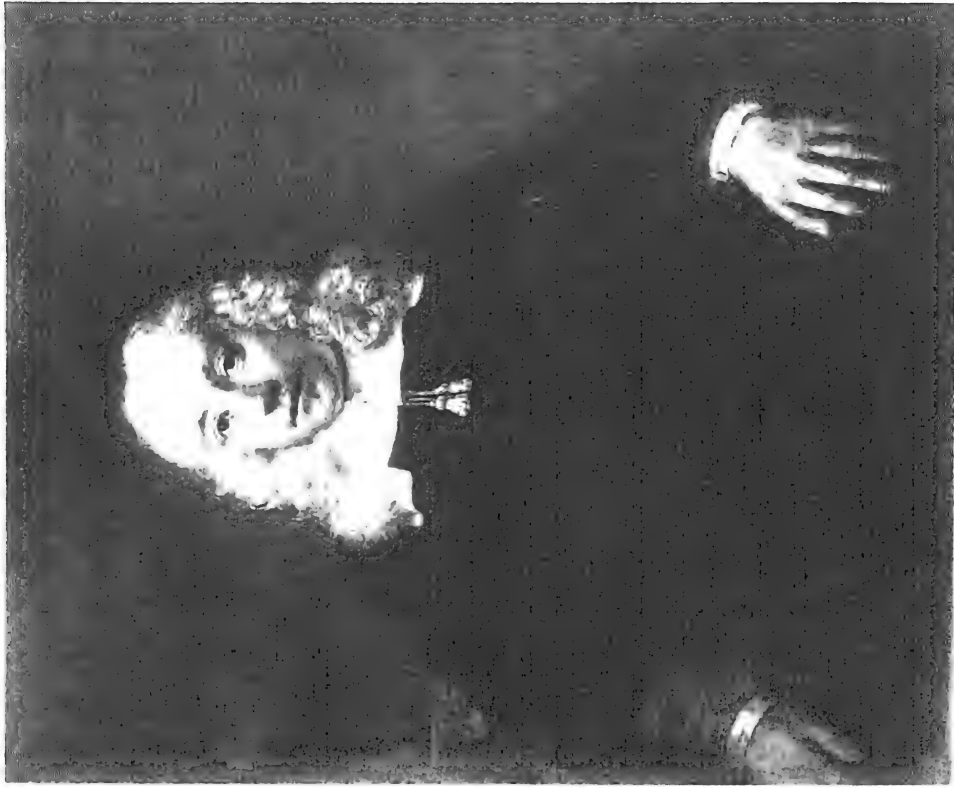
320. PORTRAIT OF THE POET JEREMIAS DE DECKER. 1666. Leningrad, Hermitage. (Panel 71 : 36)



321. PORTRAIT OF THE PAINTER GERARD DE LAIRESSE. 1665. Zürich, L. Koppel. (Canvas 112 : 87)



322. PORTRAIT OF A YOUTH. 1666. Kansas City (Mo.), William Rockhill Nelson Gallery of Art. (Canvas 73 : 60.5)



323. PORTRAIT OF A FAIR-HAIRED MAN. 1667. London, Lady Bert. (Canvas 122 : 81)



324. PORTRAIT OF A MAN WITH PEARLS IN HIS HAT. Dresden, Museum. (Canvas 82 : 71)



325. PORTRAIT OF AN OLD MAN. 1667. Castle Rohoncz, Baron Thyssen-Bornemisza. (Canvas 70 : 58)



326. MAN WITH A MAGNIFYING GLASS. New York, Metropolitan Museum. (Canvas 93 : 73)



327. PORTRAIT OF A GENTLEMAN WITH GLOVES. Philadelphia, Joseph Widener. (Canvas 98 : 82)

PORTRAITS IV
FEMALE PORTRAITS



328. PORTRAIT OF A YOUNG GIRL. Helsingfors, Museum. (Panel 68 : 55,5)



329. PORTRAIT OF A YOUNG GIRL. Formerly Philadelphia, Edward W. Bok. (Panel 56,4 : 44,5)



330. PORTRAIT OF A YOUNG WOMAN. 1632. Vienna, Academy of Fine Arts. (Canvas 92 : 71)



331. PORTRAIT OF A LADY OF THE VAN BERESTEYN-VUCHT FAMILY. 1632. New York, Metropolitan Museum.
(Canvas 112 : 89)



332. PORTRAIT OF A LADY SEATED. Vienna, Museum. (Panel 90: 67,5)



333. PORTRAIT OF AN OLD LADY WITH WHITE HEADRESS. 1632.
Paris, Baron Henri de Rothschild, (panel 75 : 55.5)



334. PORTRAIT OF A YOUNG WOMAN WITH A HYMN-BOOK. 1632. Nivaa (Denmark)
J. Haage Museum, (panel 76.5 : 59)



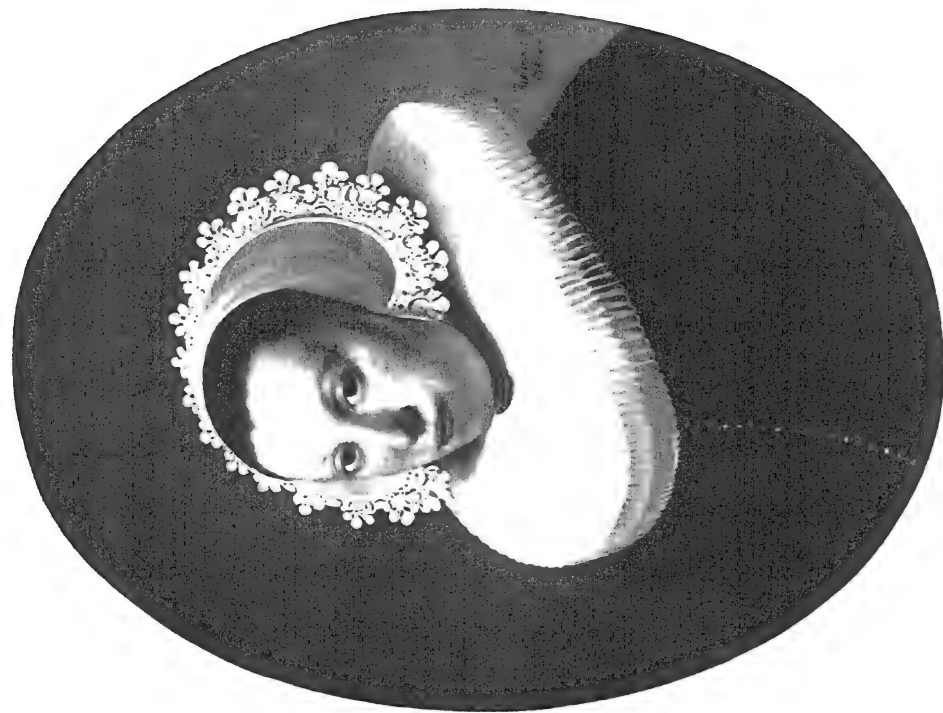
335. PORTRAIT OF A WOMAN. 1633. New York, Metropolitan Museum. <Panel 67 : 50>



336. PORTRAIT OF CORNELIA PRONCK. 1633. Paris, Louvre. <Panel 60 : 47>



337. PORTRAIT OF A WOMAN. 1633. New York, Frederick Brown. (Panel 61 : 10)



338. PORTRAIT OF A LADY. 1633. Brunswick, Herzog Anton Ulrich Museum. (Panel 63 : 48)



339. PORTRAIT OF MARGARETHA VAN BILDERBEEK, 1633. Frankfort-on-Main, Städtisches Kunstinstitut. {Panel 67,8 : 55}



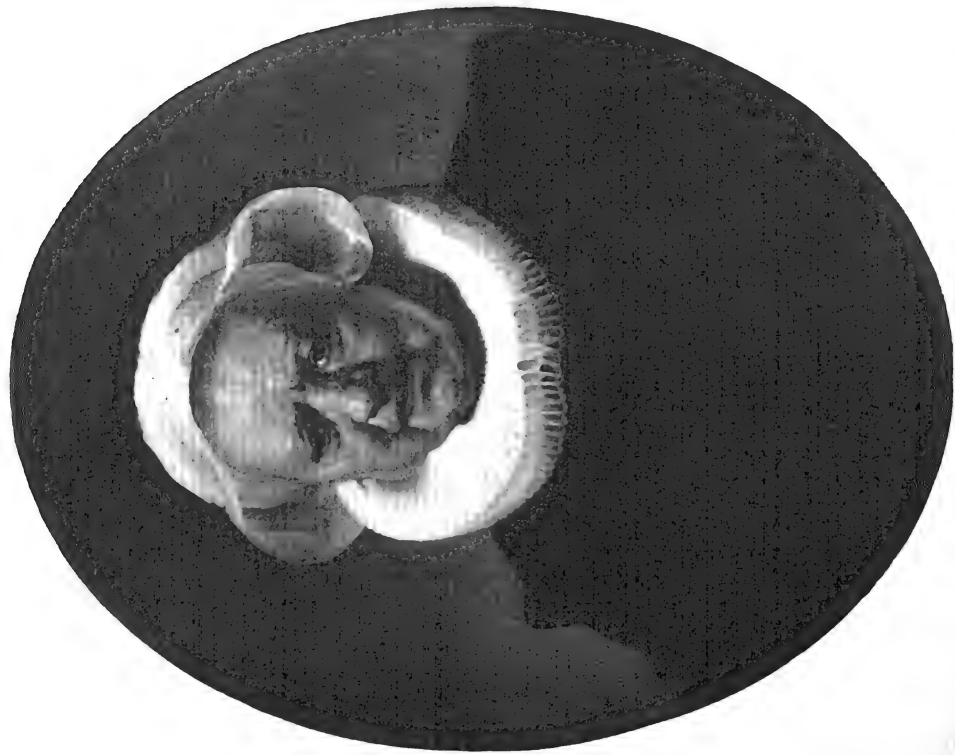
340. PORTRAIT OF A LADY WITH A LACE COLLAR, 1633. The Hague, Leo van den Bergh. {panel 63,7 : 47,3}



341. PORTRAIT OF A YOUNG LADY WITH A FAN. Chicago, Mrs. F. Neilson. (Canvas 127 : 101)



342. PORTRAIT OF MACHTELD VAN DOORN. 1634. Paris, Baron Robert de Rothschild. <Canvas 207 : 132>



343. PORTRAIT OF A WOMAN AGED 83 YEARS. 1634. London, National Gallery. (Panel 68,5 : 53)



344. PORTRAIT OF A LADY. 1634. New York, W. H. Moore. (Panel 66,2 : 52,5)



346. PORTRAIT OF A LADY WITH FLOWERS IN HER HAIR. 1634. London, Earl of Ellesmere. (Panel 69: 52)
Copyright: the Earl of Ellesmere.



346. PORTRAIT OF A LADY WITH LACE COLLAR. Boston, Museum of Fine Arts. (Panel 66: 12: 1)



347. PORTRAIT OF MARIA BOCKENOLLE. 1634. Paris, Eugène Schneider. (Canvas 171 : 111)



348. PORTRAIT OF A LADY AGED 70 YEARS. 1635. New York, Metropolitan Museum. (Canvas 126 : 99)



149. PORTRAIT OF PETRONELLA BUYS. 1631. Uccle, near Brussels, Frau M. van Gelder.
(Panel 78 : 38)



330. PORTRAIT OF A LADY WITH LACE COLLAR. 1631. Cleveland (Ohio), Mrs. Francis F. Prentiss.
(Panel 77 : 64)



351. YOUNG WOMAN WITH A BOOK. 1635. New York, John Levy Galleries. (Panel 65 : 52)



352. PORTRAIT OF A LADY WITH A HERON'S PLUME IN HER HAIR. 1636. Vienna, Lichtenstein Gallery. (Panel 65 : 52)



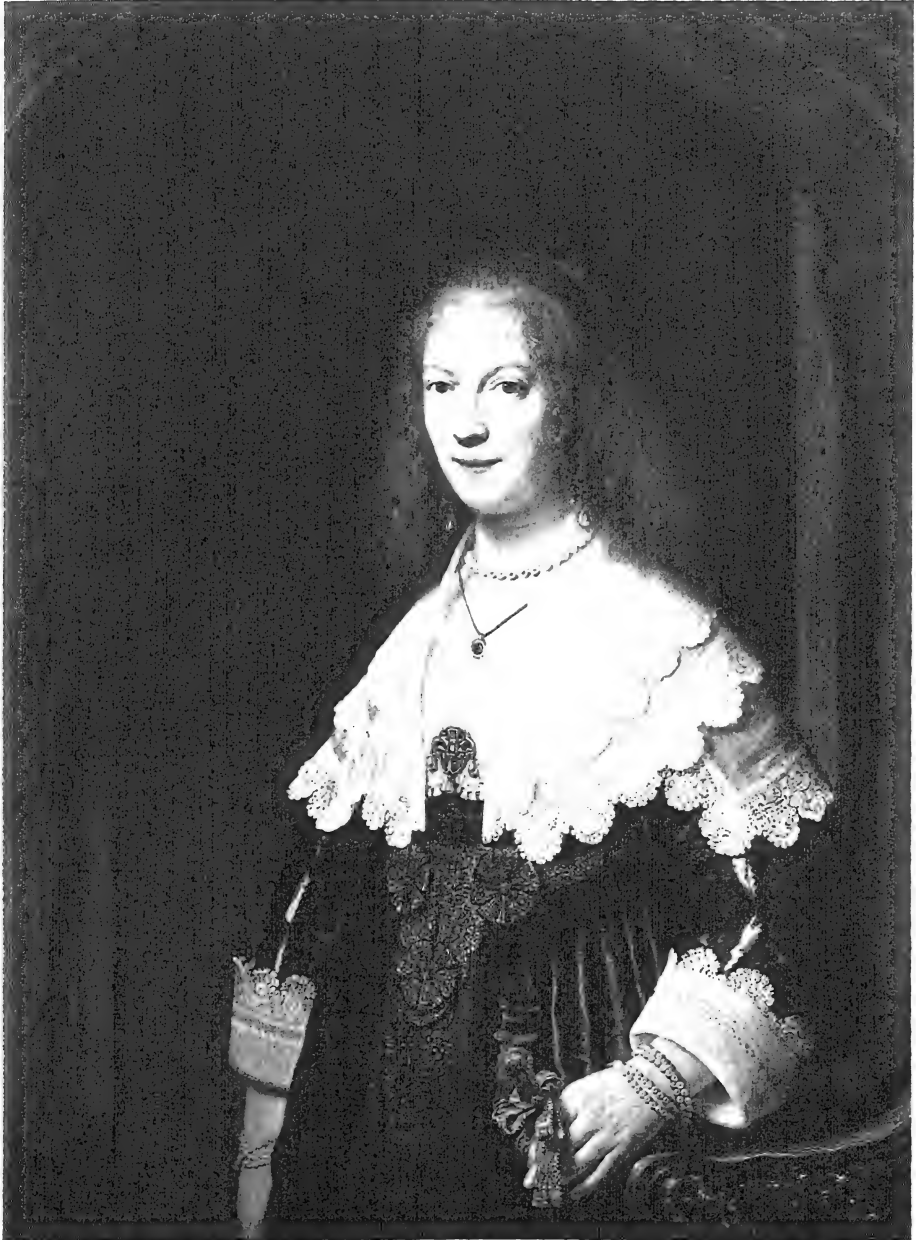
353. PORTRAIT OF A YOUNG LADY HOLDING A CARNATION. Cassel, Museum. (Panel 72 : 59)



354. PORTRAIT OF A WOMAN IN A RUFF. 1666. Rosie Priory, Lord Kinnaird. (Panel 68 : 11)



355. PORTRAIT OF ALLOTTE ADRIAENS. 1639. Richmond, Sir Herbert Cook. (Panel 65 : 56)



356. PORTRAIT OF A FASHIONABLE YOUNG LADY. 1639. Amsterdam, Rijksmuseum (lent by the van Weede Family Foundation). (Panel 107 : 82)



357. PORTRAIT OF BAARTJEN MARTENS. Leningrad, Hermitage. (Panel 76 : 56)



318. PORTRAIT OF ANNA WIJMER. 1641. Amsterdam, Six Family. (Panel 96 : 8c)



359. YOUNG GIRL AT A WINDOW. 1641. Vienna, Count Lanckoronski. (Panel 104 : 76)



360. YOUNG LADY WITH A FAN STANDING AT A WINDOW. 1641. London, Buckingham Palace. (Canvas 104,5 : 85)



361. OLD WOMAN SEATED, WITH A BOOK. 1643. Leningrad, Hermitage. (Panel 61 : 49)



362. OLD WOMAN WITH A PRAYERBOOK, IN AN ARMCHAIR. 1643. Washington, The A. W. Mellon Educational and Charitable Trust. (Canvas 108 : 90)



363. PORTRAIT OF A LADY WITH A FAN. 1643. London, Duke of Westminster. (Canvas 113 : 97)



364. PORTRAIT OF A LADY IN VELVET DRESS. 1643. New York, Metropolitan Museum. (Canvas 116 : 96)



365. PORTRAIT OF A LADY STANDING BY A BANISTER. 1644. Buscot Park, Lord Faringdon. (Panel 91.5 : 72.5)



366. STUDY OF A WOMAN WEeping. Berlin, Private collection. (Panel 21,5 : 17)



367. PORTRAIT OF A GIRL LEANING ON THE LOWER PART OF A DOOR. 1645. Chicago, Art Institute. (Canvas 100 : 84)



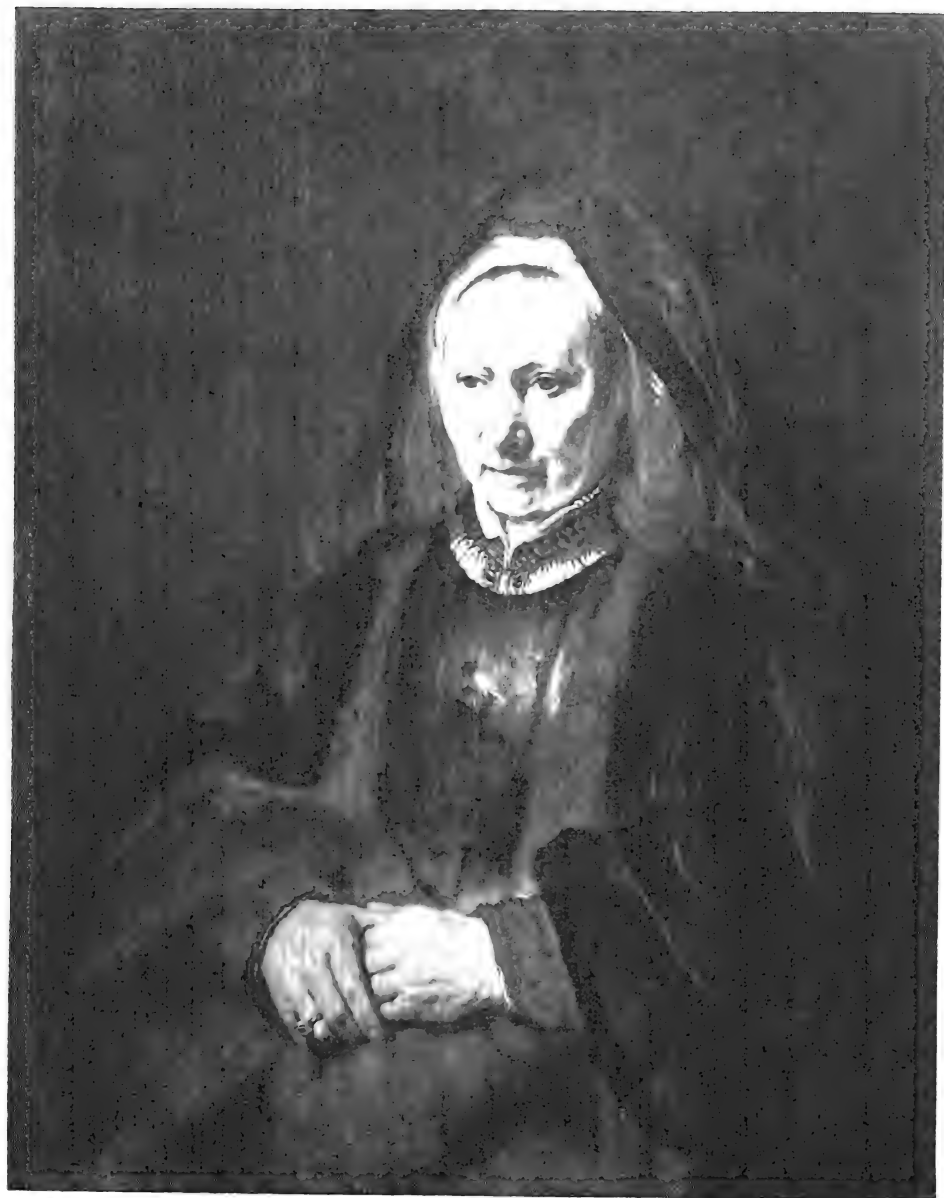
368. YOUNG GIRL LEANING ON A WINDOW-SILL. 1645. London, Dulwich College Gallery. (Canvas 77,5 : 62,5)



369. PORTRAIT OF A WOMAN SEATED IN AN ARMCHAIR. 1644. Toronto, R. Y. Eaton. <Canvas 126,5 : 102>



370. PORTRAIT OF ADRIAENTJE HOLLAER. 1647. London, Duke of Westminster. (Panel 74 : 67)



371. PORTRAIT OF AN OLD WOMAN SEATED. Leningrad, Hermitage. (Canvas 88 : 72)



372. STUDY OF A NUDE WOMAN. Bayonne, Bonnat Museum. <Panel 22 : 17,5>



373. STUDY OF A GIRL. Detroit, J. H. Haass. (Panel 21 : 17,5)



374. STUDY OF THE HEAD OF A YOUNG GIRL. Paris, in dealer's hands. (Panel 23 : 19)



171. STUDY OF THE HEAD OF A YOUNG GIRL. Formerly Berlin, Paul von Schwabach.
(Panel 30,6 : 19,3)



176. STUDY OF THE HEAD OF A YOUNG GIRL. Berlin, M. Kappel. (Panel 26 : 21)



377. YOUNG GIRL AT A WINDOW. 1651. Stockholm, National Museum. (Canvas 78 : 63)



378. YOUNG GIRL LEANING ON A BROOMSTICK. 1651 (?). Leningrad, Hermitage.



379. PORTRAIT OF A YOUNG GIRL. 1651. New York, Oscar B. Cintas. (Canvas 58 : 48)



380. PORTRAIT OF A WOMAN. Sarasota (Florida), John and Mabel Ringling Art Museum. (Panel 137 : 101.5)



381. PORTRAIT OF AN OLD WOMAN SEATED. 1654. Leningrad, Hermitage. (Canvas 109 : 84)



382. PORTRAIT OF AN OLD WOMAN. 1652. Cincinnati, Museum. (Panel 66 : 52)



383. PORTRAIT OF AN OLD WOMAN. 1654. Leningrad, Hermitage. (Canvas 74 : 63)



384. PORTRAIT OF AN OLD WOMAN. Copenhagen, Museum. (Canvas 72 : 61)



385. OLD WOMAN READING. London, Duke of Buccleuth. (Canvas 80 : 66)



386. GIRL AT A WINDOW. 1654. Baltimore, Henry Walters. (Canvas 85 : 71)



387. YOUNG WOMAN AT HER MIRROR. 1654. Leningrad, Hermitage. (Panel 40 : 33)



388. PORTRAIT OF AN OLD WOMAN WEARING A HOOD. 1655. Stockholm, National Museum. (Canvas 87 : 73)



389. PORTRAIT OF A YOUNG WOMAN WITH A CARNATION. 1656. Copenhagen, Museum. (Canvas 78,4 : 68)



392. PORTRAIT OF A YOUNG WOMAN WITH A CARNATION. 1616.
Leningrad, Hermitage. (Canvas 101 : 87)



391. PORTRAIT OF CATHARINA HOOCHSAET. 1657. Penrhyn Castle, Lord Penrhyn.
(Canvas 124,5 : 96,5)



392. STUDY OF THE HEAD OF AN OLD WOMAN. 1657. Philadelphia, Joseph Widener.
(Panel 22 : 18)



393. PORTRAIT OF A YOUNG GIRL. 1666. Harderwijk (Holland), Frau J. Gossaert de Jonghe.



394. PORTRAIT OF MARGARETHA DE GEER. London, National Gallery. (Canvas 129 : 96,5)



395. PORTRAIT OF MARGARETHA DE GEER. 1661. London, Earl of Crawford and Balcarres. (Canvas 76,5 : 64,5)



396. PORTRAIT OF AN OLD WOMAN. 1661. New York, D. Guggenheim. (Canvas 77 : 64)



397. PORTRAIT OF A NUN. 1661. Epinal, Musée des Vosges. (Canvas 104,5 : 80,5)



398. PORTRAIT OF A LADY WITH A LAPDOG. Toronto, Frank P. Wood. (Canvas 80 : 62)



399. PORTRAIT OF A YOUNG WOMAN. 1666. London, National Gallery. (Canvas 68,5 : 59)



400. PORTRAIT OF A YOUNG WOMAN. Montreal, R. B. Angus. (Canvas 57.5 : 49.5)

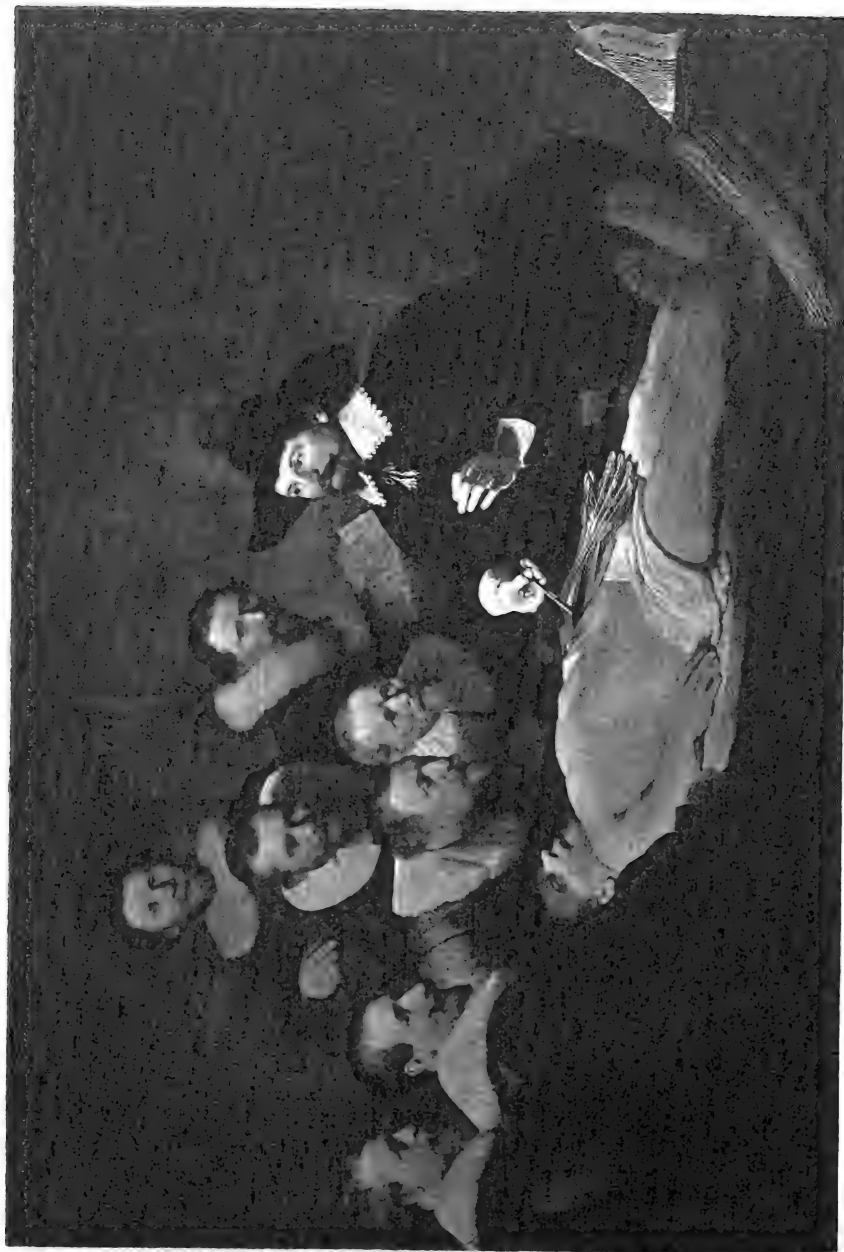


401. PORTRAIT OF A WOMAN HOLDING A CARNATION. New York, Metropolitan Museum. (Canvas 92 : 74)



402. PORTRAIT OF A LADY HOLDING AN OSTRICH-FEATHER FAN. Philadelphia, Joseph Widener. (Canvas 99 : 82,5)

PORTRAITS V
GROUPS



403. THE ANATOMY LESSON OF PROFESSOR NICOLAES TULP. 1632. The Hague, Mauritshuis. (Canvas 163,5 : 216,5)



404. DETAIL OF FIG. 403.



405. PORTRAIT OF A MARRIED COUPLE. 1633. Boston, Isabella Stewart Gardner Museum. (Canvas 131 : 107)



406. PORTRAIT OF JAN PELLICORNE, WITH HIS SON CASPAR. London, Wallace Collection. (Canvas 155 : 123)



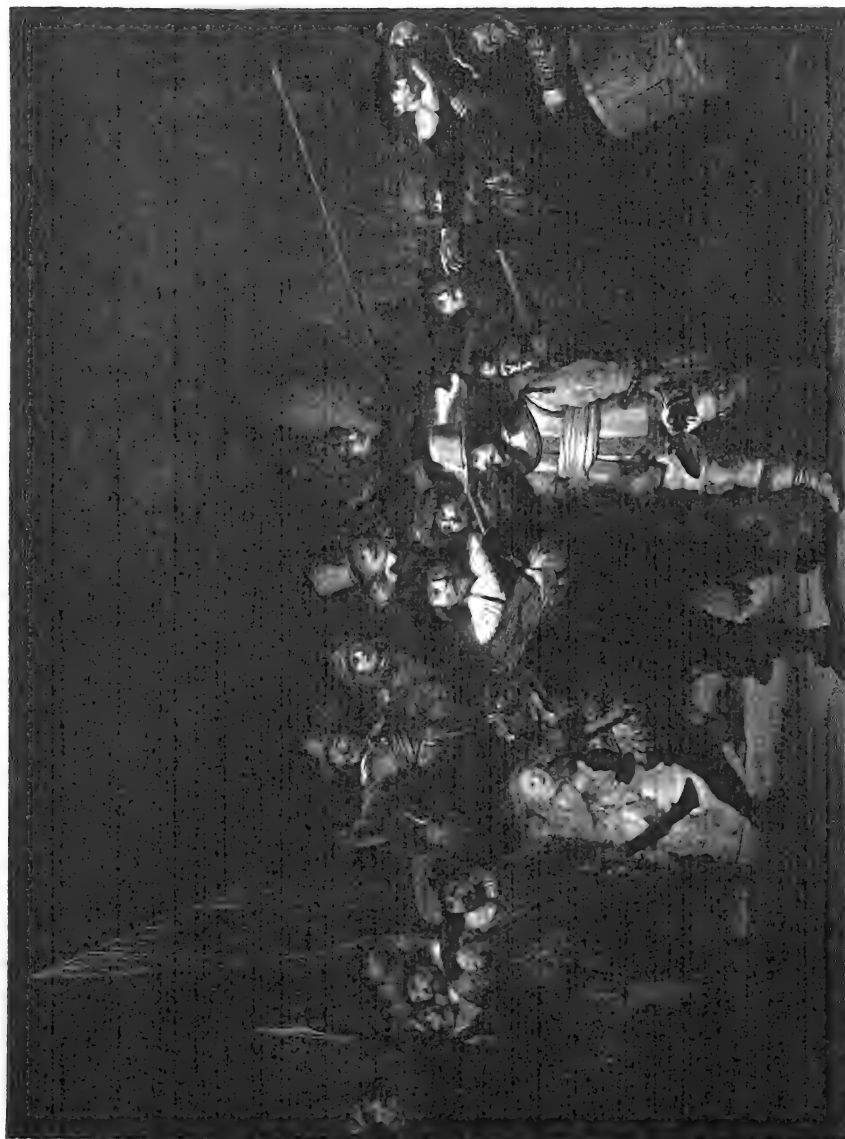
407. PORTRAIT OF SUSANNA VAN COLLEN, WITH HER DAUGHTER EVA SUSANNA. London, Wallace Collection.
(Canvas 155 : 123)



408. THE SHIPBUILDER AND HIS WIFE. 1633. London, Buckingham Palace. (Canvas 116 : 163)



499. PORTRAIT OF THE MENNONITE MINISTER CORNELIS CLAESZ. ANSZ AND HIS WIFE. 1641.
Berlin, Kaiser Friedrich Museum. (Canvas 171 : 209)



416. PARADE OF THE CIVIC GUARD UNDER CAPTAIN FRANS BANNING COCQ AND LIEUTENANT WILLEM VAN RUYTENBURG.
(*The Night Watch*,") 1642. Amsterdam, Rijksmuseum. (Canvas 387 x 502)



411. DETAIL OF FIG. 410.



412. DETAIL OF FIG. 410.



413. CAPTAIN BANNING COCQ. Detail of Fig. 410.



414. THE ANATOMY LESSON OF DOCTOR JOAN DEIJMAN. 1656. Amsterdam, Rijksmuseum. (Fragment, on canvas, 100 : 132)



415. THE BOARD OF THE CLOTH-MAKERS' GUILD AT AMSTERDAM. ('De Staalmeesters.') 1662. Amsterdam, Rijksmuseum. (Canvas 185 : 274)



416. PORTRAIT OF A MARRIED COUPLE. Amsterdam, Rijksmuseum. (Canvas 118 : 164)





418. DETAIL OF FIG. 415.

GENRE



419. REMBRANDT IN HIS STUDIO. Boston, Henry S. Sherman. (Panel 25 : 32)



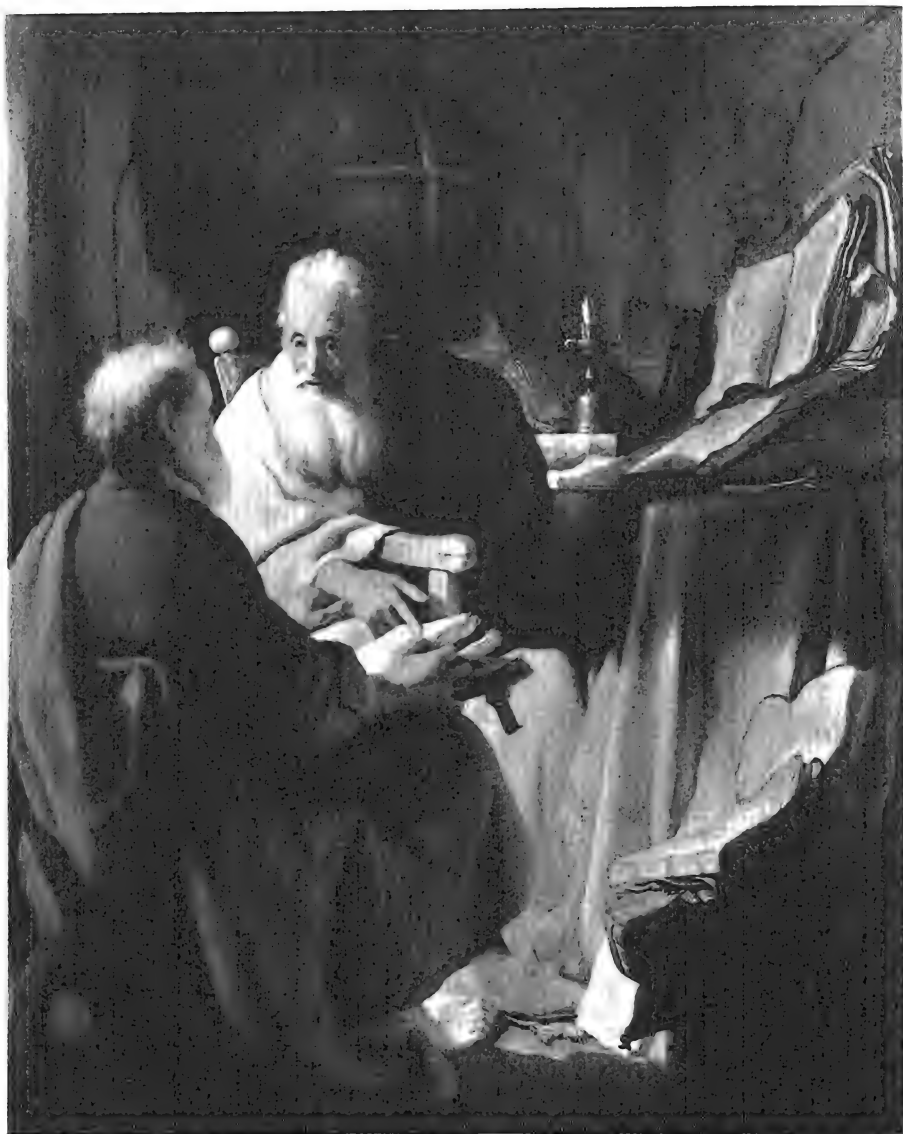
420. THE MONEY-CHANGER. 1627. Berlin, Kaiser Friedrich Museum. (Panel 32 : 42)



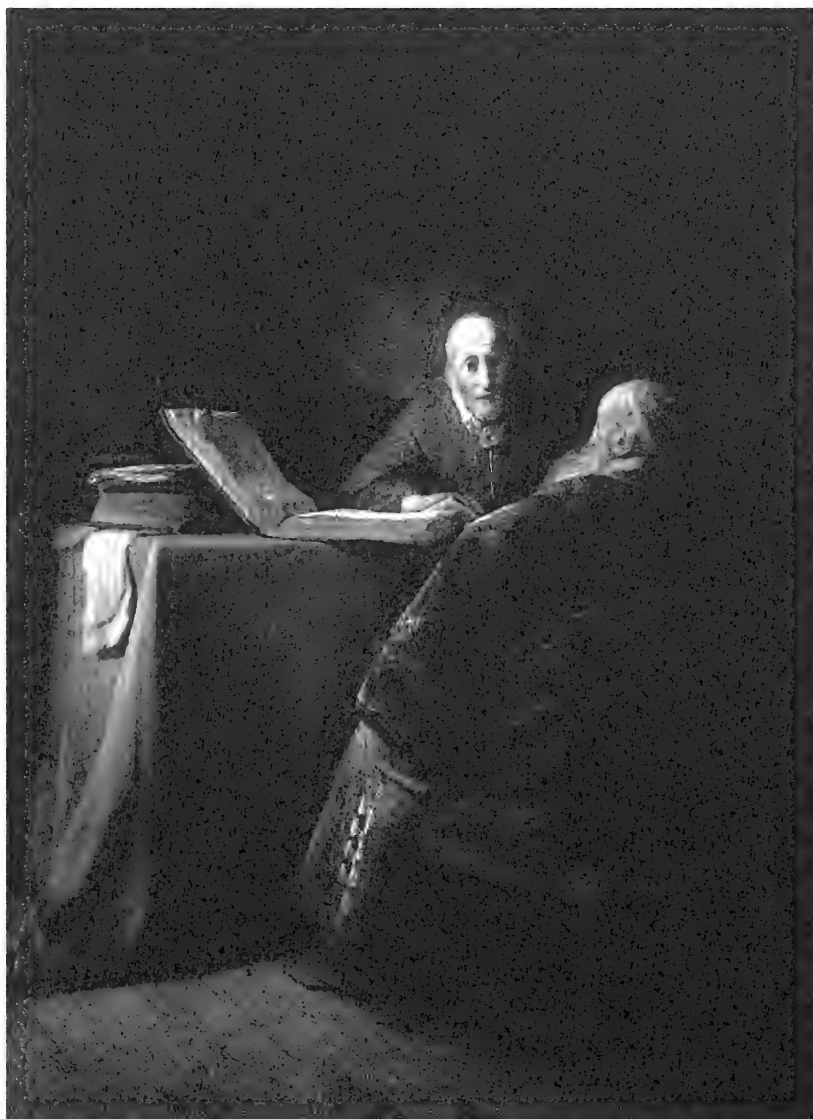
421. A READING BY CANDLELIGHT. Hoevelaken (Holland). C. J. K. van Aalst. (Panel 32 : 25)



422. A FOOT OPERATION. 1628. Zürich, W. C. Escher. (Panel 31,4 : 24,4)



423. TWO PHILOSOPHERS DISPUTING. 1628. Melbourne. Museum. (Panel 71.5 : 58.5)



424. TWO PHILOSOPHERS DISPUTING. Berlin, W. Hud. (Panel 39 : 30,6)



45. A SCHOLAR WRITING. Vienna, Frau Rätin Mayer. (Copper 13,5 : 13,5)



46. A SCHOLAR WRITING. Amsterdam, Auction sale, 1927. (Panel 15,4 : 13,7)



427. A SCHOLAR IN A LOFTY INTERIOR. London, National Gallery. (Panel 55,5 : 46,5)



428. AN OLD MAN ASLEEP AT THE HEARTH. 1639. Turin, Museum. (Panel 52 : 41)



429. A SCHOLAR READING AT A TABLE. Brunswick, Herzog Anton Ulrich Museum. (Panel 51 : 44)



430. A SCHOLAR SEATED IN A MONASTERY. ("St. Anastasius.") 1631. Stockholm, National Museum. (Panel 60 : 46)



431. A SCHOLAR SEATED IN A INTERIOR WITH WINDING STAIR. 1633. Paris, Louvre. (Panel 29 : 33)



431a. DETAIL OF FIG. 431.



432. A SCHOLAR IN HIS STUDY. Prague, Count Friedrich Nostitz-Rieneck. (Canvas 141 : 134)



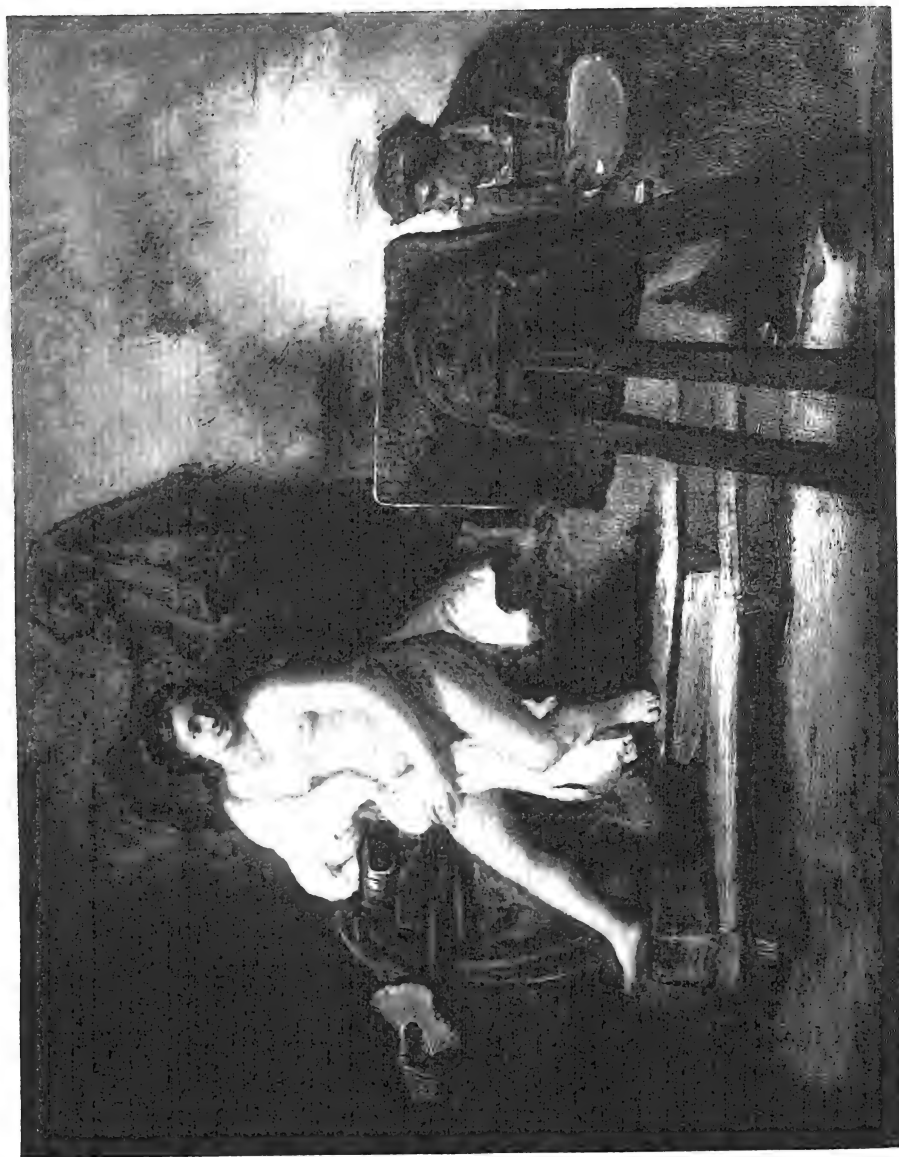
433. THE STANDARD-BEARER. 163(5). Paris, Baron Henri de Rothschild. (Canvas 125 : 105)



434. A YOUNG WARRIOR FASTENING HIS ARMOUR. Washington, Ferdinand Lamor Belin. (Canvas 100 : 82,5)



435. AN OLD RABBI AT HIS STUDY TABLE. 1643. Budapest, Museum of Fine Arts. (Panel 71 : 54,5)



436. REMBRANDT PAINTING HENDRICKJE STOFFELS. Glasgow, Museum. (Panel 51 : 61)



437. A WOMAN BATHING. 1654. London, National Gallery. (Panel 61 : 45,5)



438. A SIBYL. New York, Metropolitan Museum. (Canvas 96 : 76)

LANDSCAPES AND ANIMAL STUDIES



459. LANDSCAPE WITH THE BAPTISM OF THE EUNUCH. 1636. Formerly London, P. & D. Colnaghi & Co. (Canvas 71.3 x 109.5)



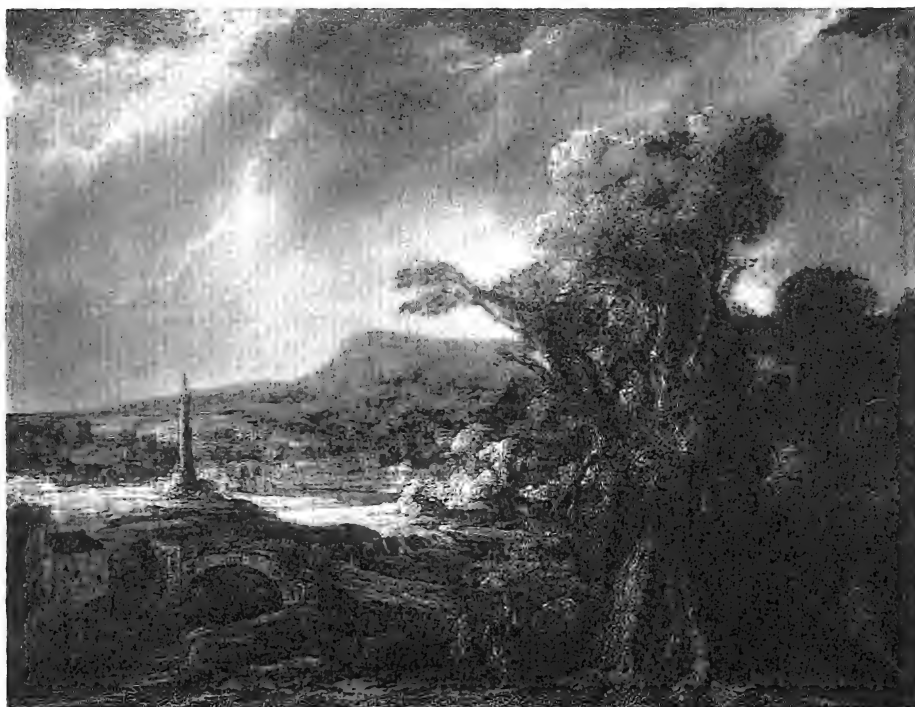
440. LANDSCAPE WITH A STONE BRIDGE AND BOATMEN PUNTING. Amsterdam, Rijksmuseum. (Panel 29,5 : 42,5)



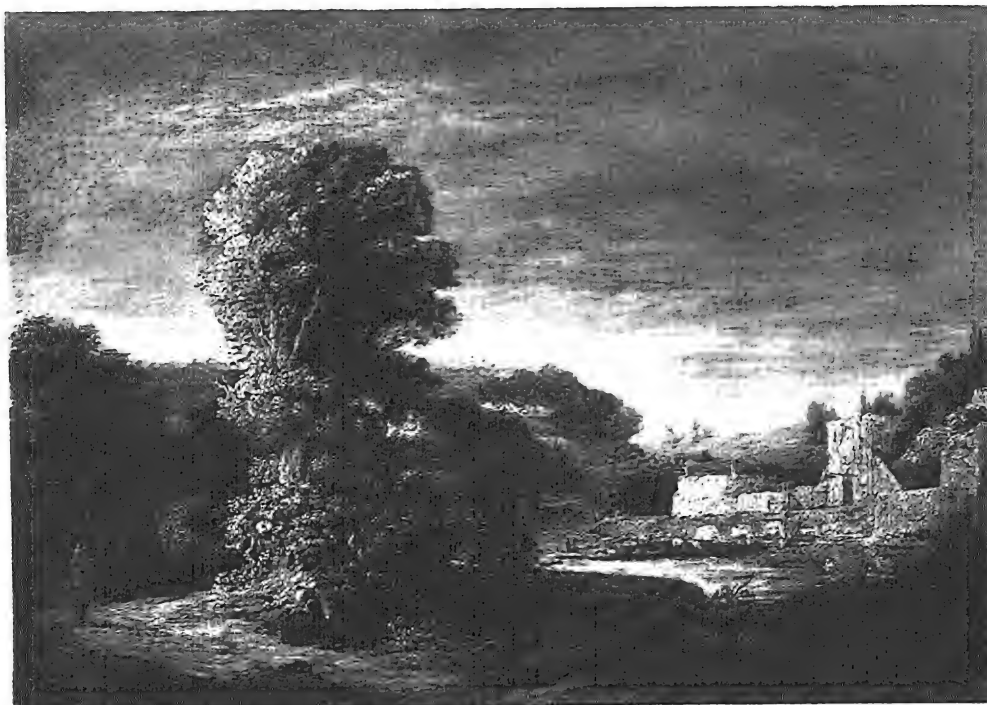
441. STORMY LANDSCAPE. Brunswick, Herzog Anton Ulrich Museum. (Panel 52 : 72)



441. STORMY LANDSCAPE, WITH THE GOOD SAMARITAN. 1638. Cracow, Czartoryski Museum.
(Panel 46,5 : 66)



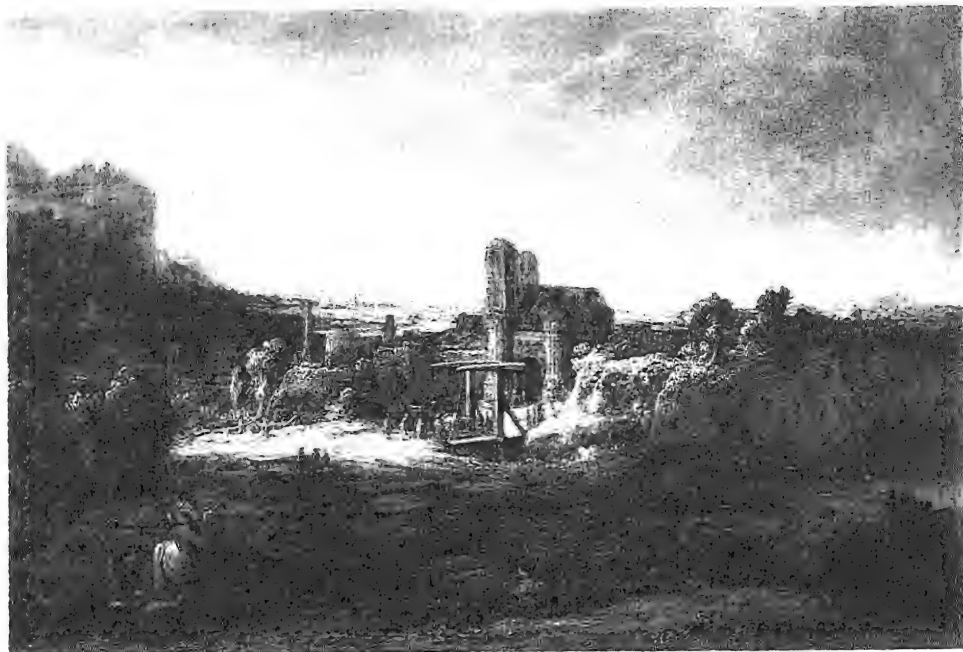
443. LANDSCAPE WITH AN OBELISK. 1638. Boston, Isabella Stewart Gardner Museum. (Panel 55 : 71,5)



444. WOODY LANDSCAPE WITH RUINS. Harderwijk (Holland), Frau J. Goekoop de Jonghe. <Panel 30 : 46>



445. STORMY LANDSCAPE, WITH AN ARCHED BRIDGE. Berlin, Kaiser Friedrich Museum. <Panel 28 : 40>



446. LANDSCAPE WITH A DRAWBRIDGE. Madrid, Duke of Berwick and Alba. (Panel 42 : 60)



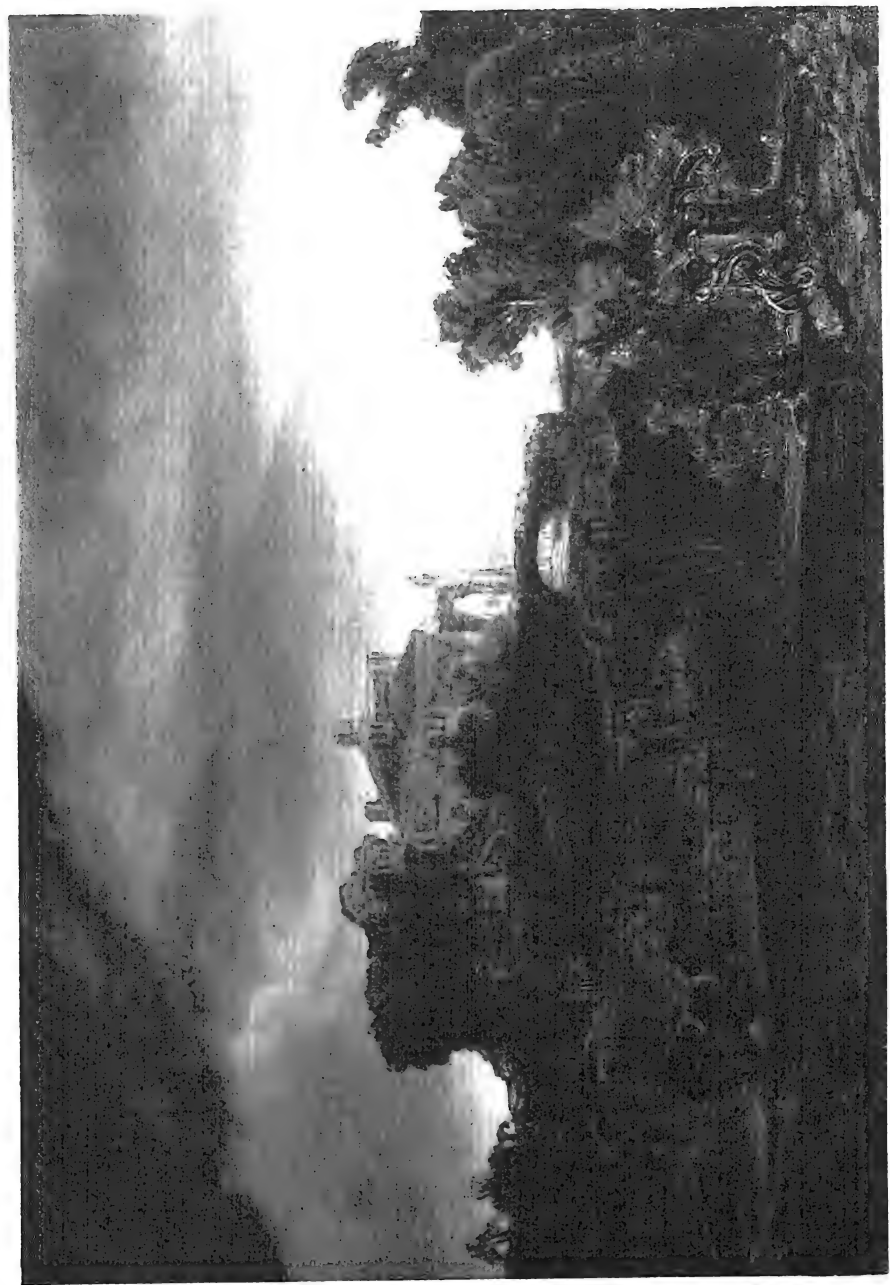
447. FLAT LANDSCAPE WITH A VIEW OF A TOWN. Castle Rohoncz, Baron Thyssen-Bornemisza. (Panel 22 : 29,5)



448. EVENING LANDSCAPE WITH A HORSEMAN. 1639. Oslo, Museum. (Panel 19,1 : 36,1)



449. LANDSCAPE WITH TWO BRIDGES, Eindhoven (Holland), A. F. Philips. (Canvas 38 : 61)



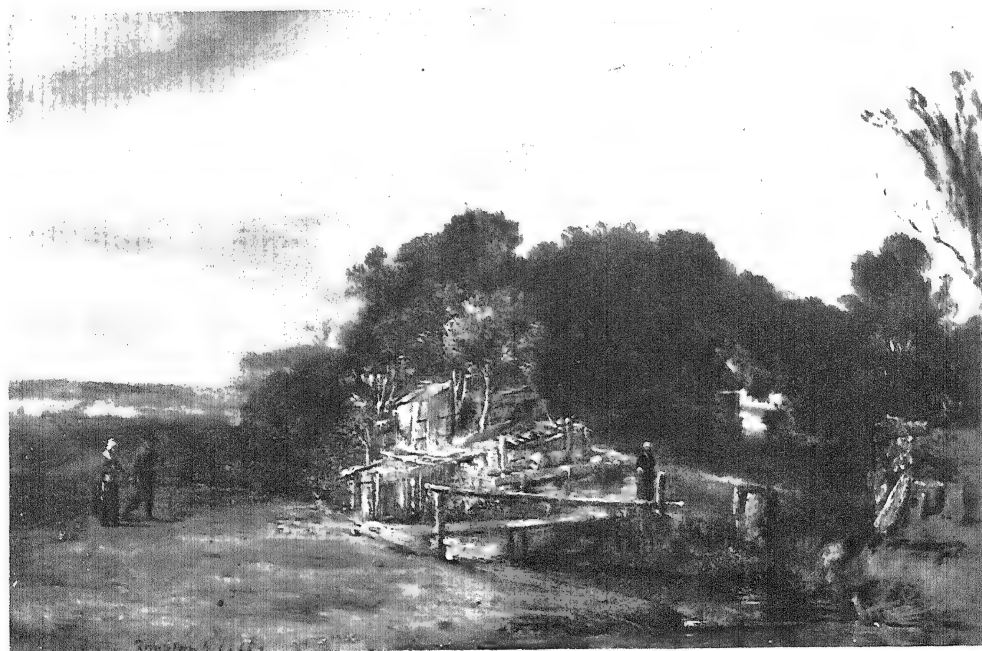
450. LANDSCAPE WITH A CASTLE. Paris, Etienne Nicolas. (Panel 44.5 : 70)



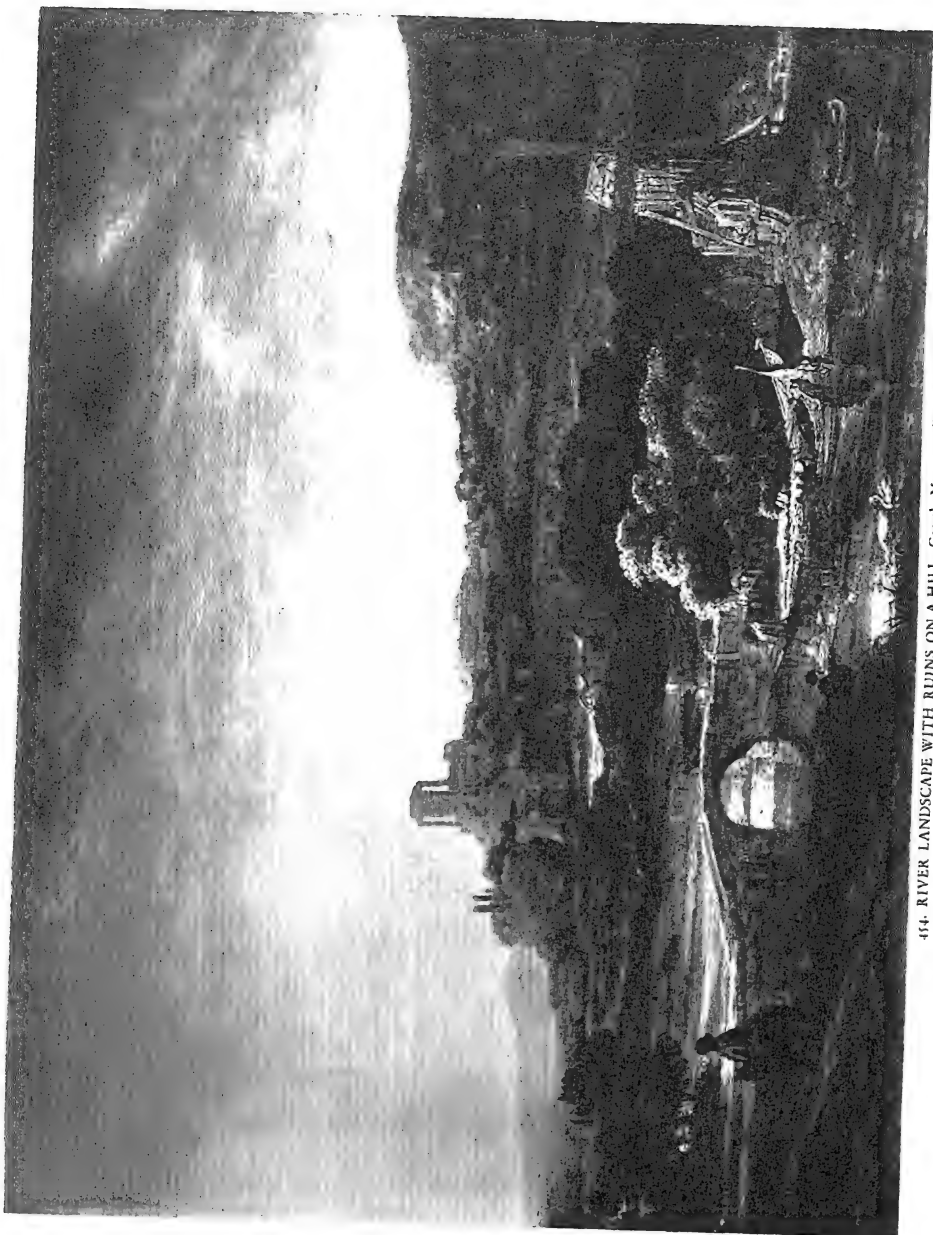
431. LANDSCAPE WITH A CASTLE BY A RIVER, AND A COACH. London, Wallace Collection. (Panel 46 : 61)



452. WINTER LANDSCAPE. 1646. Cassel, Museum. (Panel 16 : 22)



453. EVENING LANDSCAPE WITH COTTAGES AND A FOOTBRIDGE. 1654. Montreal, Van Horne Collection. (Panel 25,5 : 39)



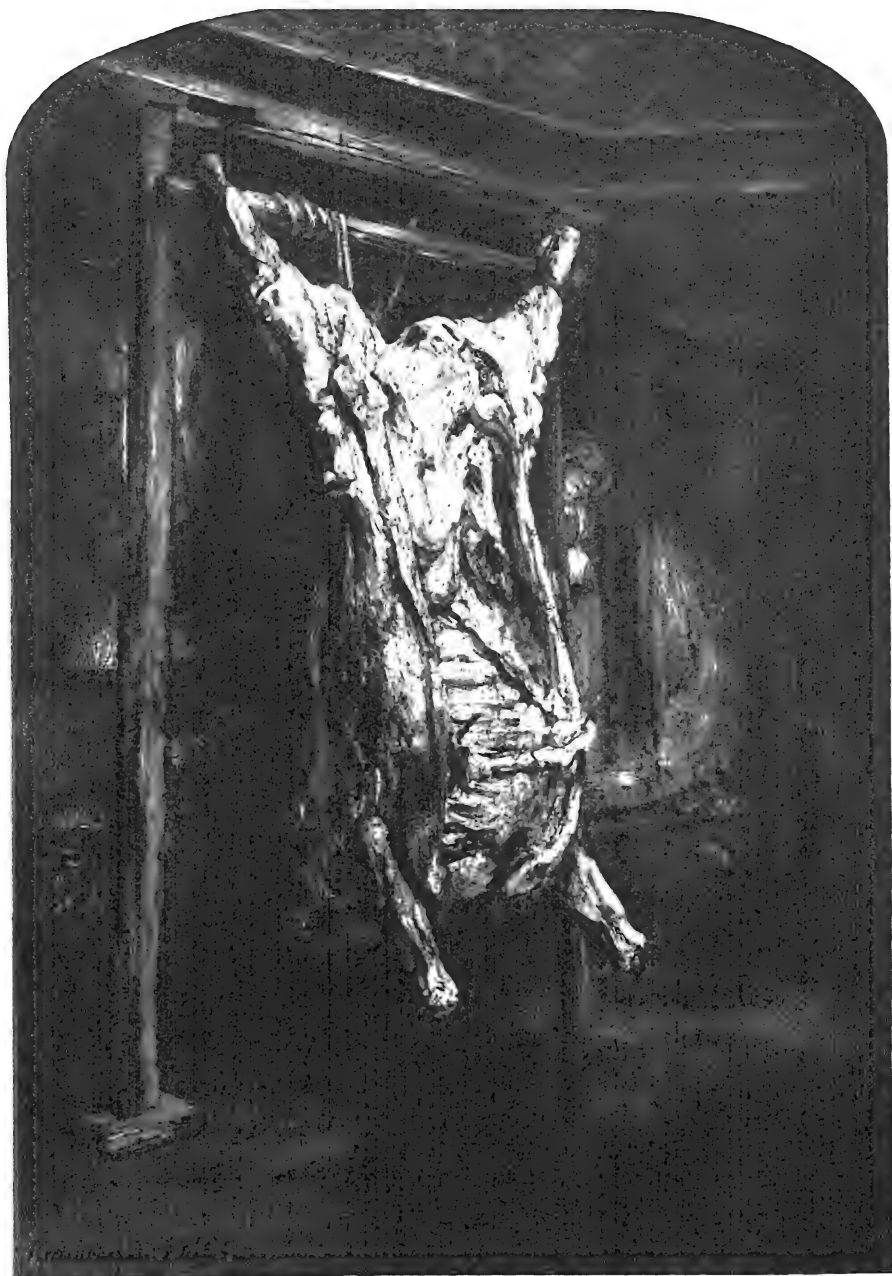
454. RIVER LANDSCAPE WITH RUINS ON A HILL. Cassel, Museum. (Panel 66 : 86)



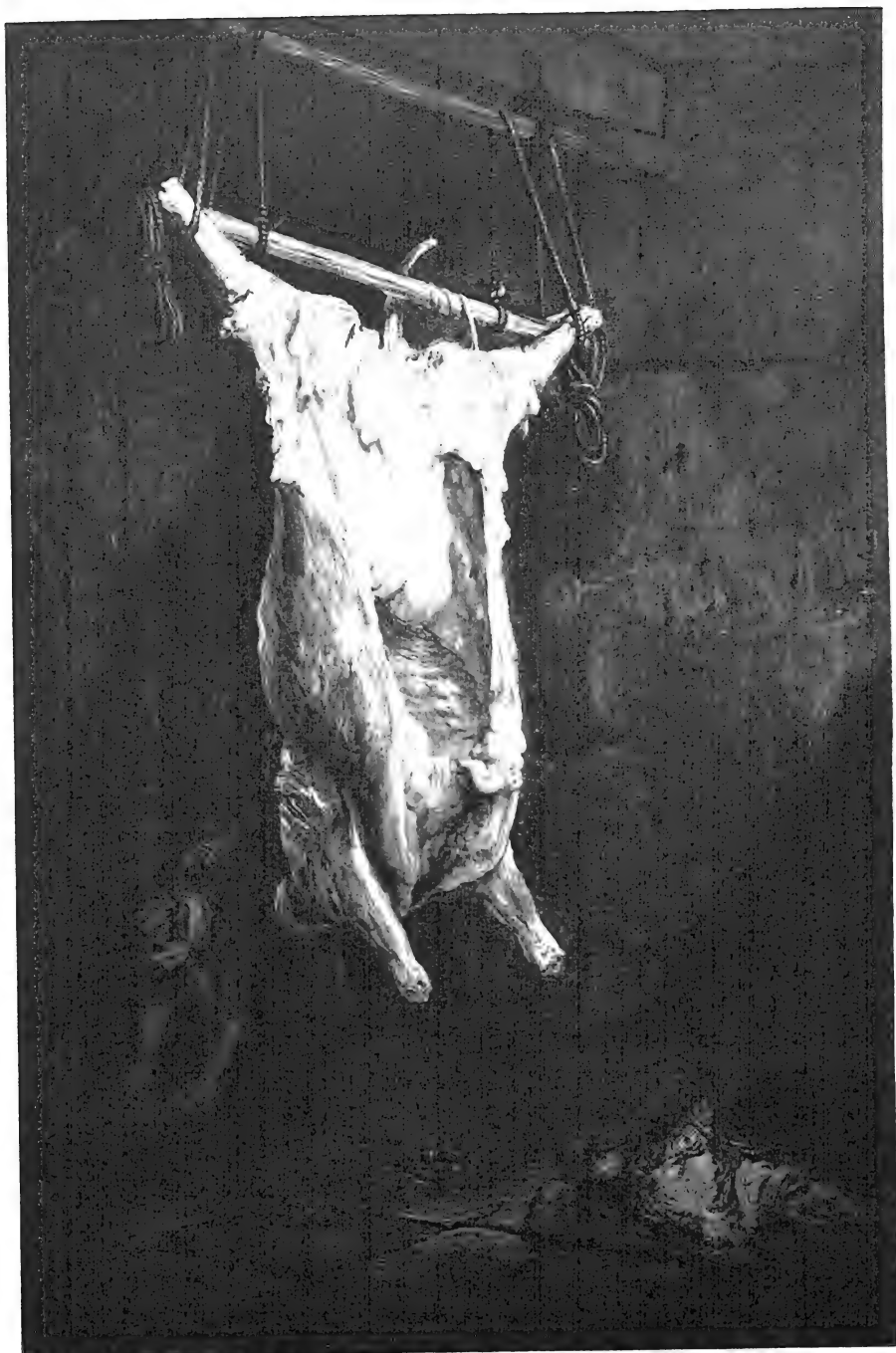
455. STILL LIFE WITH A DEAD BITTERN. 163(7). Philadelphia, John D. Mellhenny. (Canvas 120.3 : 91.2)



456. STILL LIFE WITH DEAD PEACOCKS. Amsterdam, Rijksmuseum, lent by J. J. M. Chabot. (Canvas 137,5 : 129)



457. THE SLAUGHTERED OX. 1655. Paris, Louvre. (Panel 94 : 67)

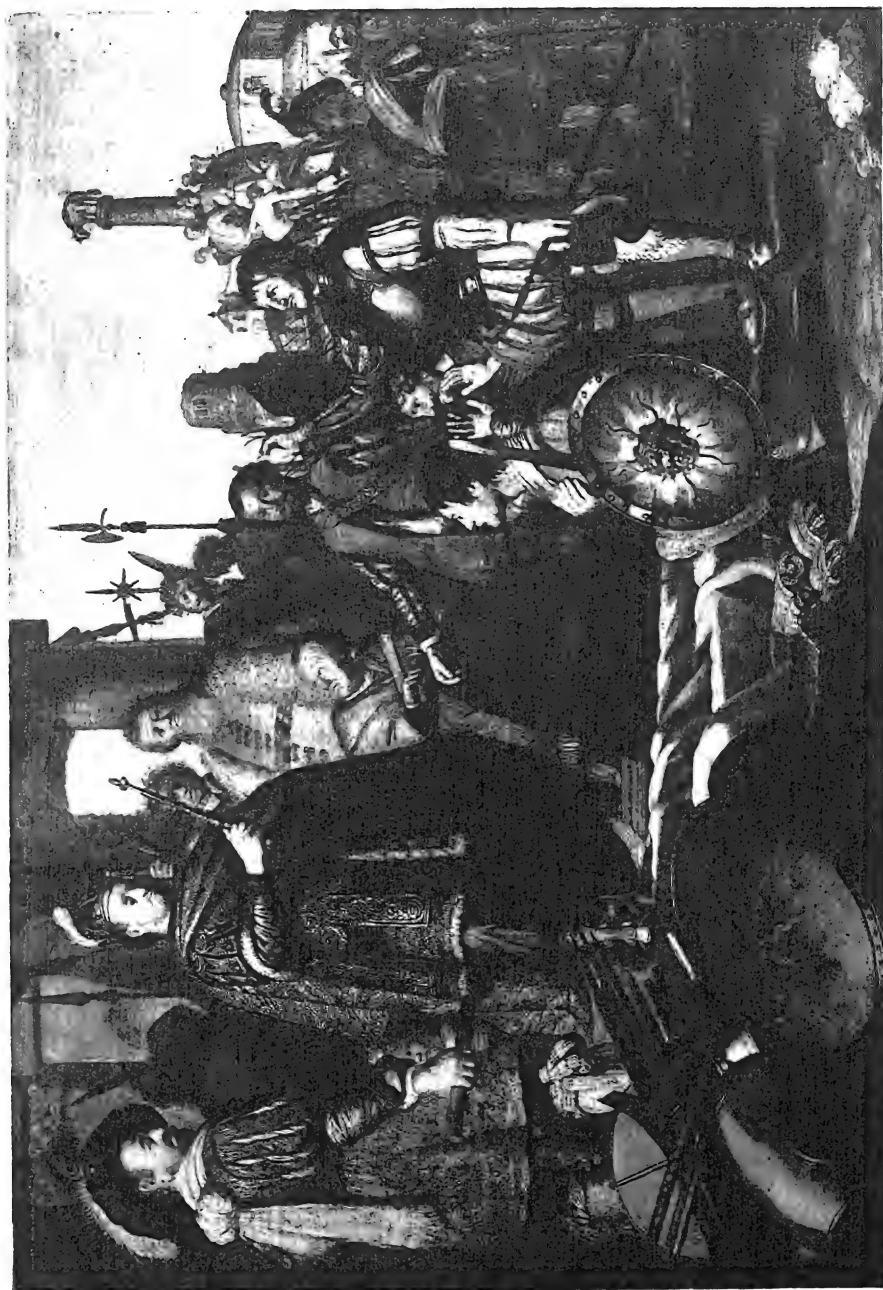


458. THE SLAUGHTERED OX. Glasgow, Art Gallery. (Panel 73,5 : 52)

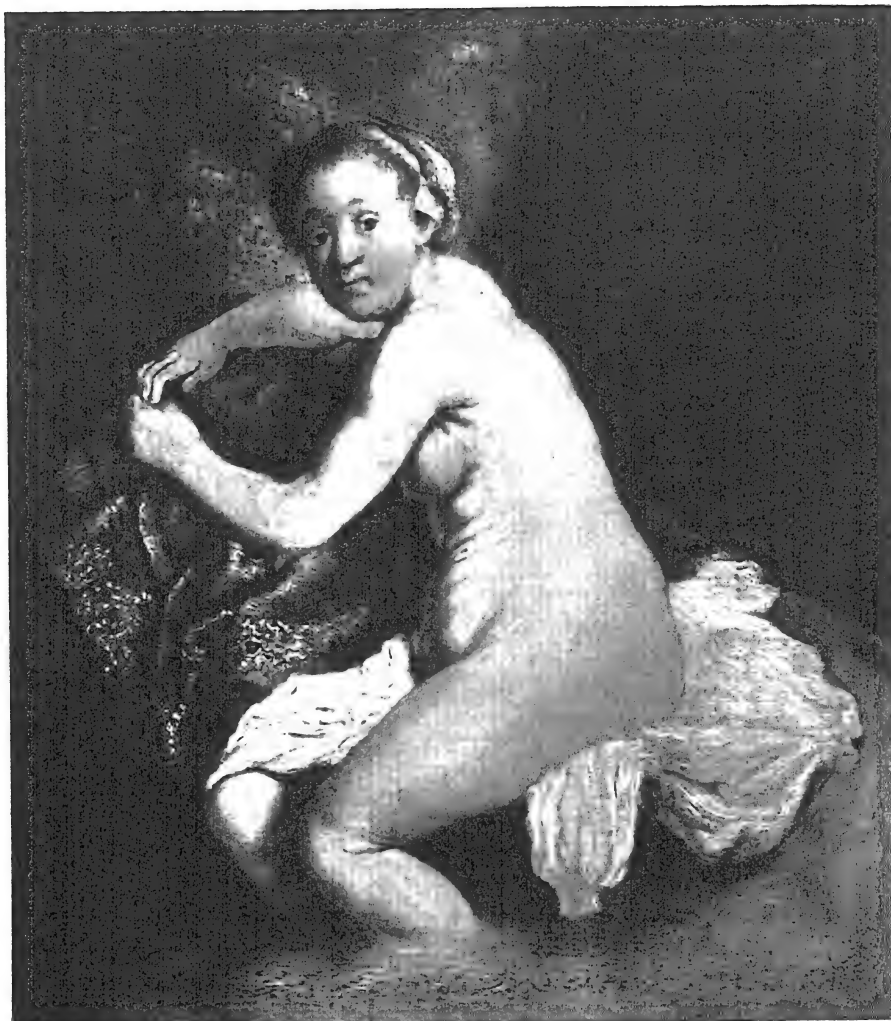


459. AN OX STANDING. Copenhagen, Museum. (Panel 479 : 691)

PROFANE HISTORY — MYTHOLOGY
ALLEGORY



46. THE JUSTICE OF BRUTUS. 1626. Utrecht, Museum (lent by J. J. M. Chabot). (Panel 91 : 121)



461. DIANA BATHING. Amsterdam, A. H. Kleiweg de Zwaan. (Panel 18 : 17)



462. ANDROMEDA. The Hague, Mauritshuis (lent by A. Bredius). (Panel 34,5 : 25)



463. THE RAPE OF PROSERPINE. Berlin, Kaiser Friedrich Museum. (Panel 83 : 78)



464. THE RAPE OF EUROPA. 1632. Zürich, Leopold Koppel. (Panel 60: 77)



465. MINERVA. New York, in dealer's hands (Panel 43 : 33)



466. MINERVA. Berlin, Kaiser Friedrich Museum. (Panel 49 : 48)



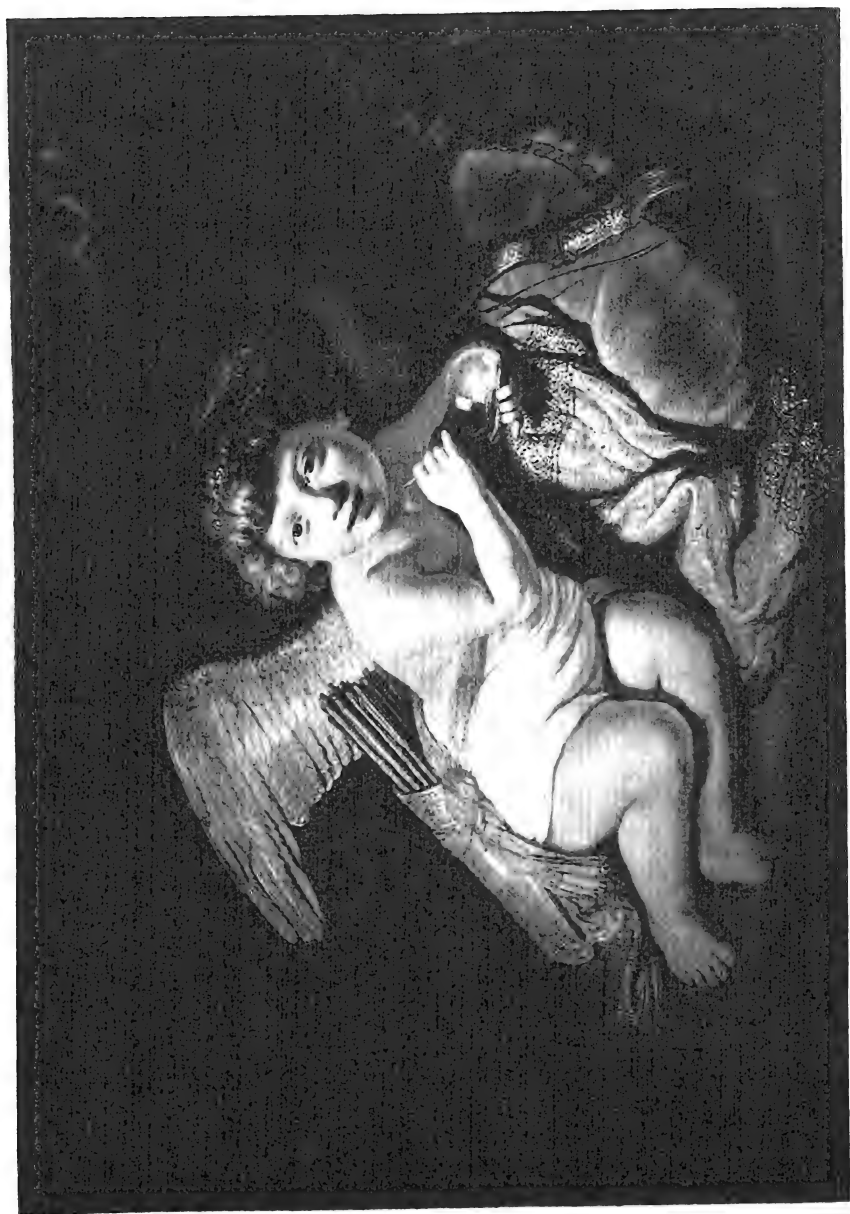
467. BELLONA. 1633. New York, Metropolitan Museum. (Canvas: 122 : 96)



468. SOPHONISBA RECEIVING THE POISONED CUP. 1634. Madrid, Prado. (Canvas 142 : 153)



469. MINERVA. 1635. Sweden, Private collection. (Canvas 137 : 116)



470. CUPID. 1634. Castle Rohonc, Baron Thysen-Bornemiza. (Panel 74.5 : 92)



471. THE RAPE OF GANYMEDE. 1635. Dresden, Museum. (Canvas 171,5 : 130)



472: DIANA BATHING, WITH SCENES FROM THE STORIES OF ACTAEON AND CALLISTO. 1635. Anholt, Prince Salm-Salm. (Canvas 72 x 91)



473. DIANA BATHING. London, National Gallery. (Panel 45 : 34,7)



474. ДАНАЕ. 1636. Ленинград, Эрмитаж. (Canvas 187 : 203)



475. DANAË. Detail of Fig. 474.



476. THE CONCORD OF THE STATE. 1641. Rotterdam, Boymans Museum. (Panel 74 : 100)



477. QUINTUS FABIVS MAXIMVS. 165(3). Belgrade, King of Jugoslavia. (Canvas 179 : 197)



478. ARISTOTLE CONTEMPLATING A BUST OF HOMER. 1653. New York, Lord Duveen of Millbank. (Canvas 139 : 133)



479. ATHENA OR BELLONA, IN ARMOUR. Paris, C. S. Gulbenkian. (Canvas 117 : 91)



480. MARS. 1655. Glasgow, Art Gallery. (Canvas 136 : 102,5)



481. PHILEMON AND BAUCIS. 1638. Philadelphia, Joseph Widener. (Panel 54 : 68)



482. THE CONSPIRACY OF JULIUS CIVILIS, Stockholm, National Museum. (Canvas 196 : 199)



483. HOMER. 1663. The Hague, Mauritshuis (lent by A. Bredius). (Canvas 108 : 82,7)



484. LUCRETIA. 1664. Washington, The A. W. Mellon Educational and Charitable Trust. (Canvas 116 : 99)



485. LUCRETIA. 1666. Minneapolis, Institute of Arts. (Canvas 111 : 95)

BIBLICAL SUBJECTS I
OLD TESTAMENT



486. TOBIT AND HIS WIFE. 1626. Amsterdam, J. Goudstikker. (Panel 39,5 : 30)



487. THE PROPHET BALAAM. 1626. Paris, Cognacq Jay Museum. (Panel 65 : 47)



488. DAVID PRESENTING THE HEAD OF GOLIATH TO SAUL. 1627 (?). Amsterdam, P. Smidt van Gelder. (Panel 36.5 : 38)



489. SAMSON AND DELILA. 1628. Berlin, Kaiser Friedrich Museum. (Panel 59,5 : 49,5)



49c. DAVID PLAYING THE HARP BEFORE SAUL. Frankfort-on-Main, Städelches Kunstinstitut. (Panel 62 : 50)



491. NEBUCHADNEZZAR BEFORE THE GOLDEN IMAGE. 1631. Port Eliot, Earl of St. Germans. <Panel 22, 4 : 38, 7>



492. BATHSHEBA AT HER TOILET. 1632. Remoes, Museum. <Panel 34 : 21>



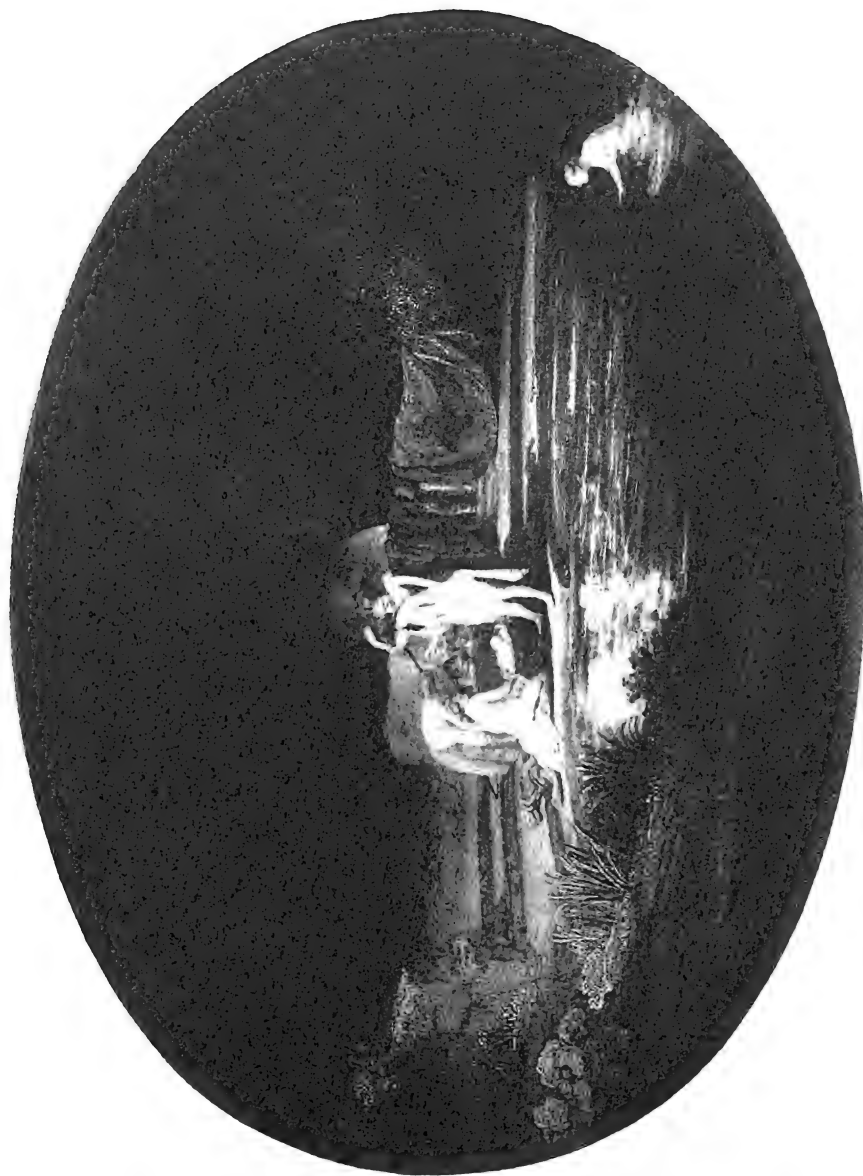
493. SUSANNA AND THE ELDERS. Germany, Private collection. <Panel 31 : 41>



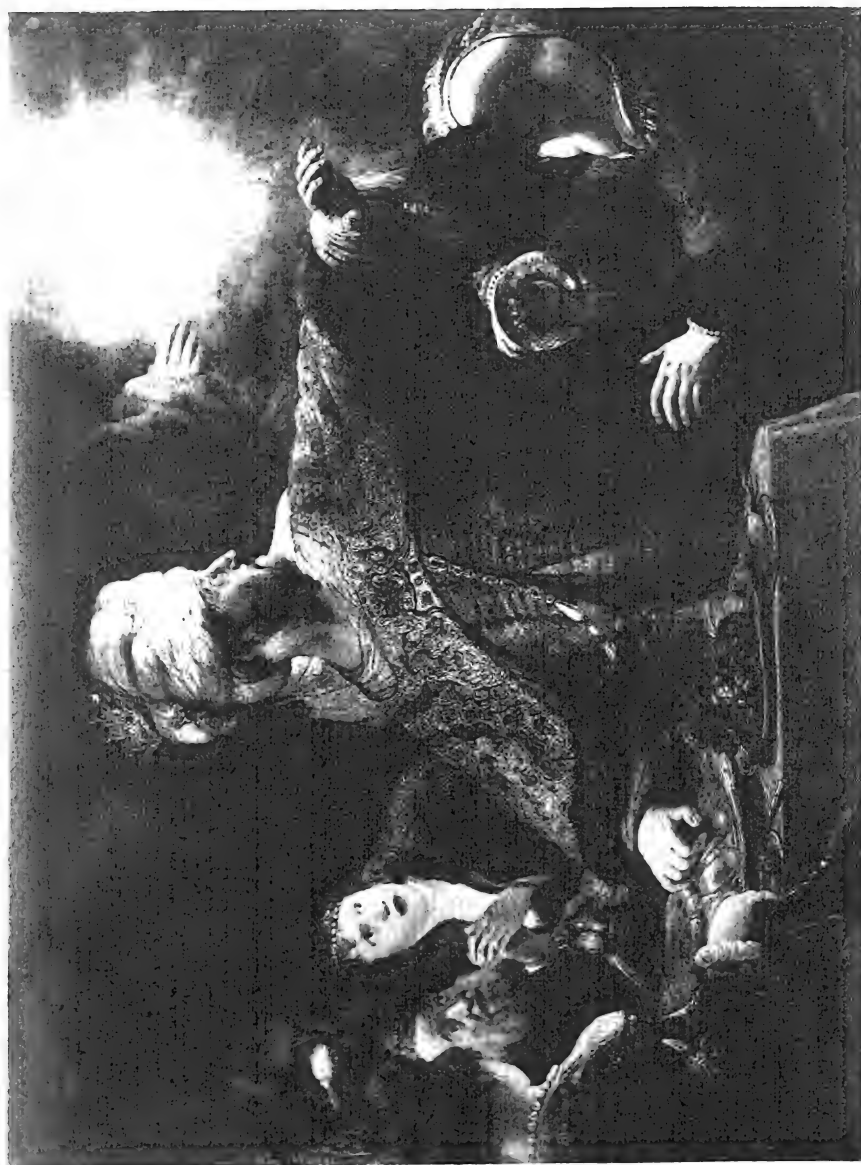
494. BATHSHEBA AT HER TOILET. 1612. Formerly Vienna, Liechtenstein Gallery.
(Canvas 108 : 91)



495. BATHSHEBA WITH DAVID'S LETTER. Berlin, W. Heigendorff. (Panel 34,1 : 47,1)



496. THE FINDING OF MOSES. Philadelphia, Museum of Fine Arts, Johnson Collection, (Canvas 47 : 59)



497. BELSHAZZAR'S FEAST. Knowsley House, Earl of Derby. (Canvas 164 : 204)



498. ABRAHAM'S SACRIFICE. 1635. Leningrad, Hermitage. (Canvas 193 : 133)



499. SAMSON THREATENING HIS FATHER-IN-LAW. 163(5). Berlin, Kaiser Friedrich Museum. (Canvas 156 : 129)



500. DETAIL OF FIG. 499.



501. THE BLINDING OF SAMSON. 1636. Frankfurt-on-Main, Stedelsches Kunstinstitut. (Canvas 238 : 287)



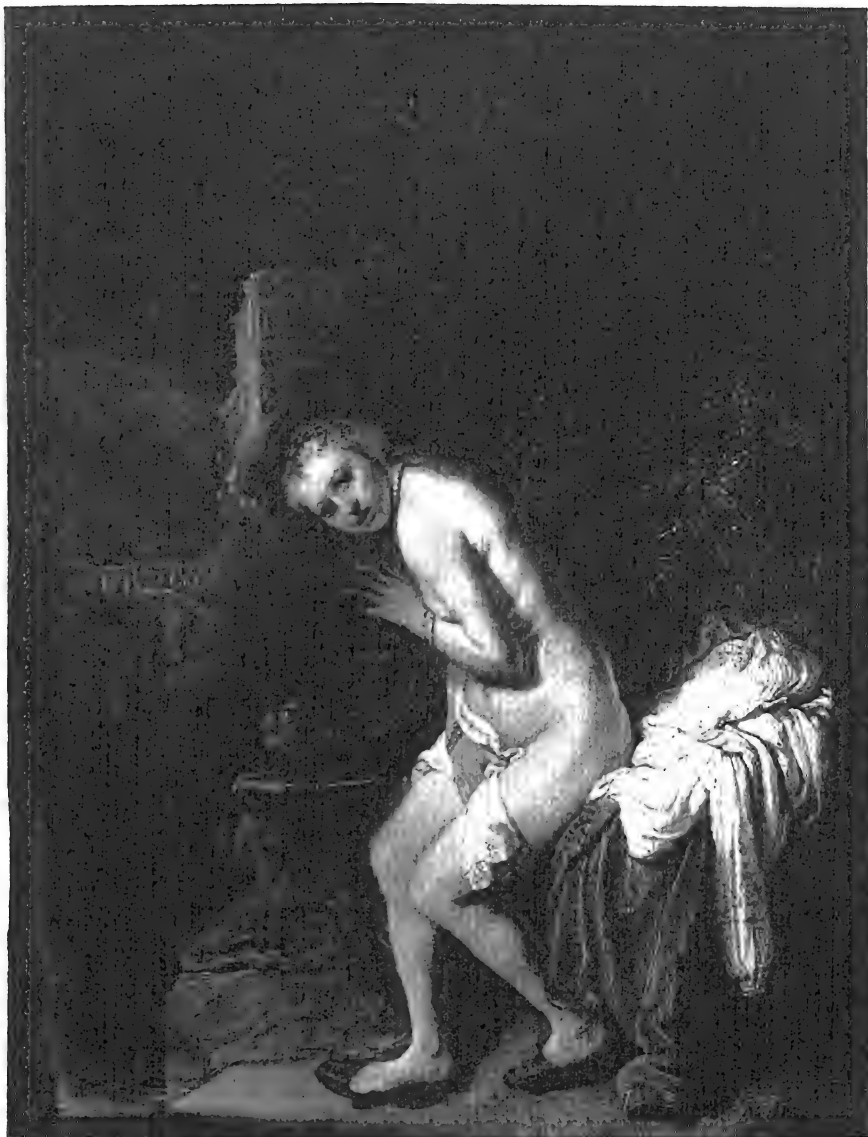
502. TOBIAS HEALING HIS FATHER. 1636. Formerly Brussels, Duke of Arenberg. (Panel 48 : 39)



503. THE ANGEL LEAVING TOBIAS AND HIS FAMILY. 1637. Paris, Louvre. (Panel 68 : 52)



504. JOSEPH TELLING HIS DREAMS. The Hague, A. W. Volz. (Paper 51 : 39)



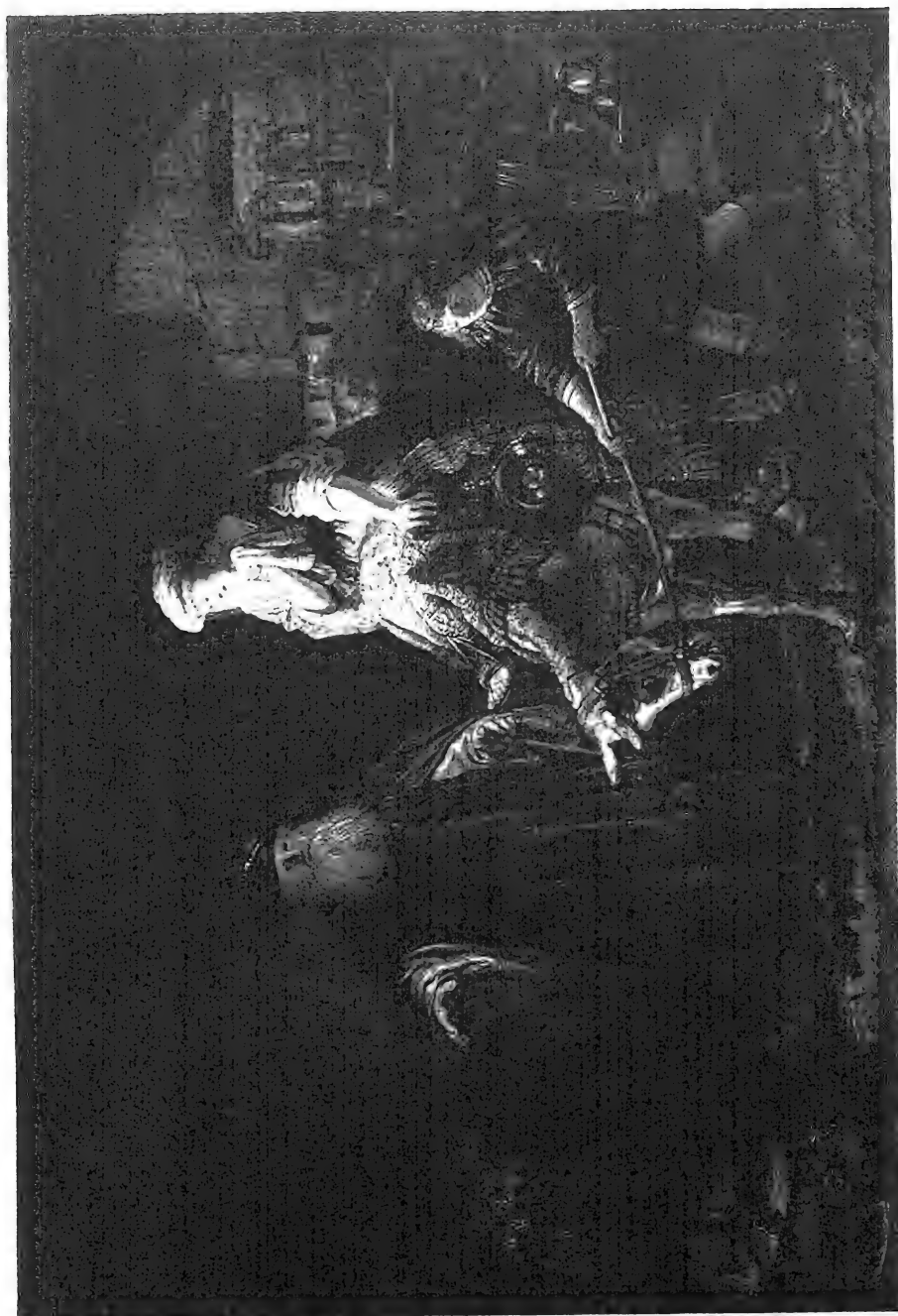
505. SUSANNA AT THE BATH. 1637. The Hague, Mauritshuis. (Panel 47,5 : 39)



506. BATHSHEBA AT HER TOILET. Leningrad, Hermitage. (Panel 41 : 31)



397. SAMSON'S WEDDING. 1638. Dresden, Museum. (Canvas 126.5 : 171.5)



308. THE DISMISSAL OF HAGAR. 1640. London, Victoria and Albert Museum. {Panel 39 : 53}



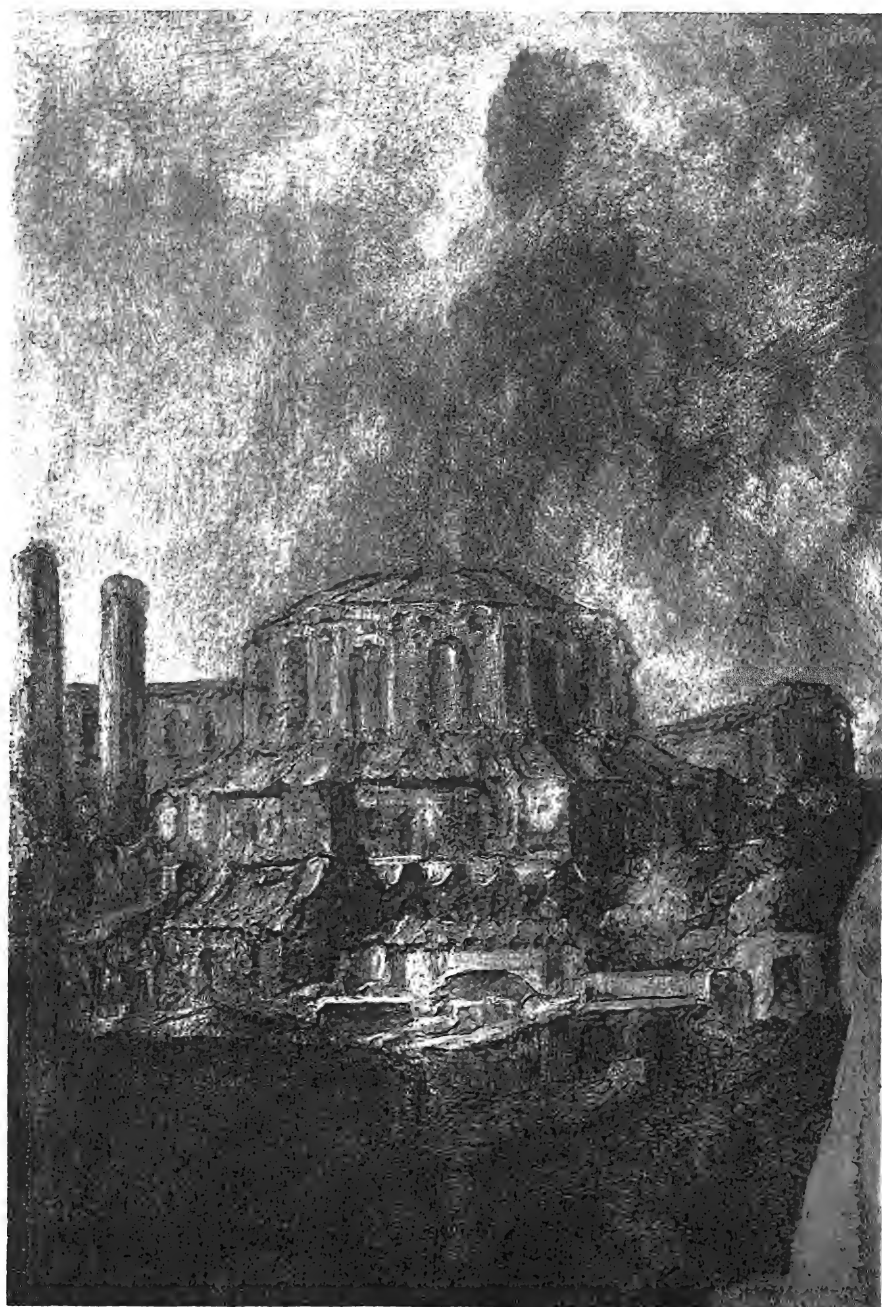
109. MANDOH'S SACRIFICE. 1641. Dresden, Museum. (Canvas 142 : 181)



FIG. 10. DETAIL OF FIG. 99.



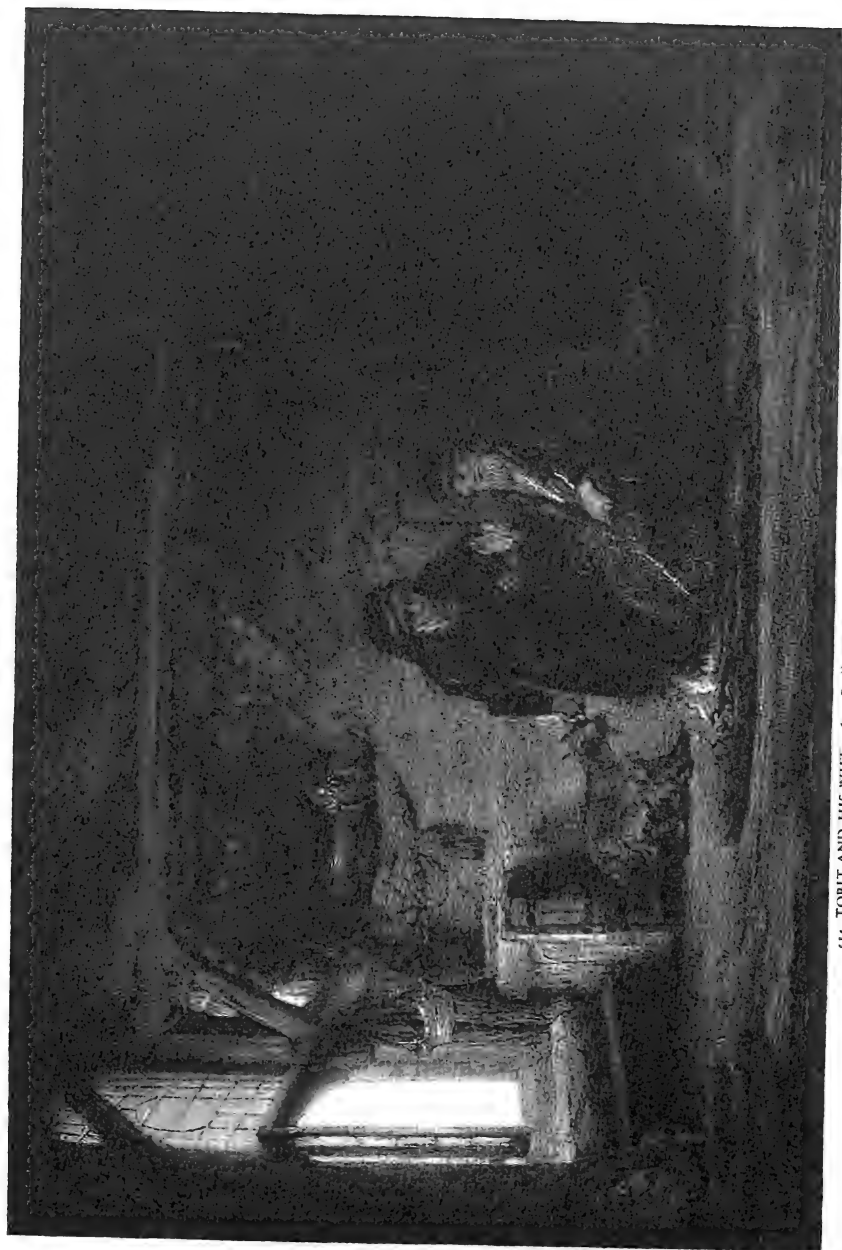
511. THE RECONCILIATION OF DAVID AND ABSALOM. 1642. Leningrad, Hermitage. (Panel 73 : 61.5)



512. DETAIL OF FIG. 511.



113. BATHSHEBA AT HER TOILET. 1643. New York, Metropolitan Museum. (Panel 62 : 81)



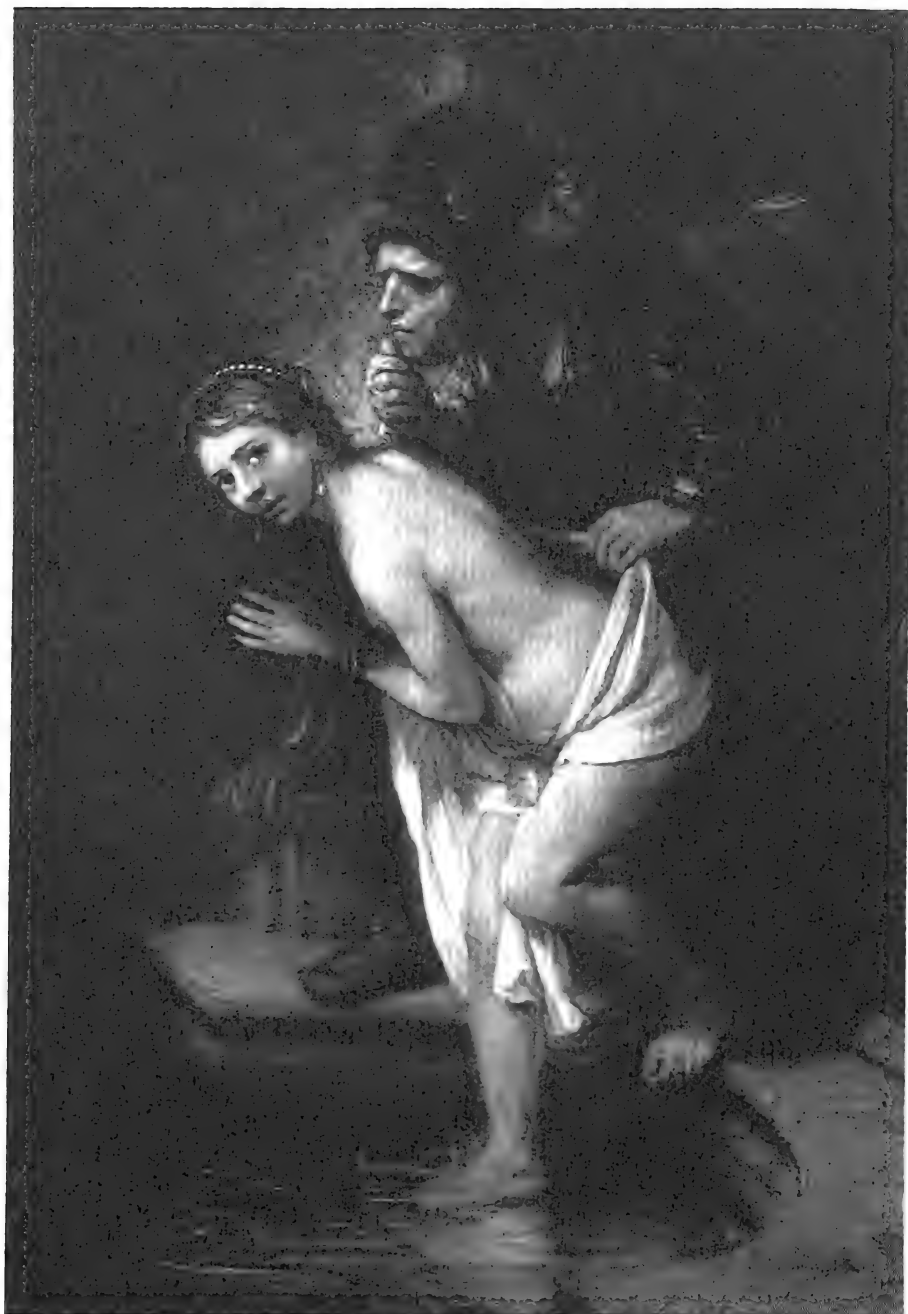
514. TOBIT AND HIS WIFE. 1645, Berlin, Kaiser Friedrich Museum. (Panel 20 : 39)



515. ABRAHAM RECEIVING THE ANGELS. 1646. Heemstede (Holland), Frau C. von Pannwitz. (Panel 16 : 21)



516. SUSANNA AND THE ELDERS. 1647. Berlin, Kaiser Friedrich Museum. (Panel 76 : 91)



517. DETAIL OF FIG. 516.



518. STUDY FOR SUSANNA AT THE BATH. Paris, Louvre. (Panel 62 : 48)



519. THE VISION OF DANIEL. Berlin, Kaiser Friedrich Museum. (Canvas 96 : 116)



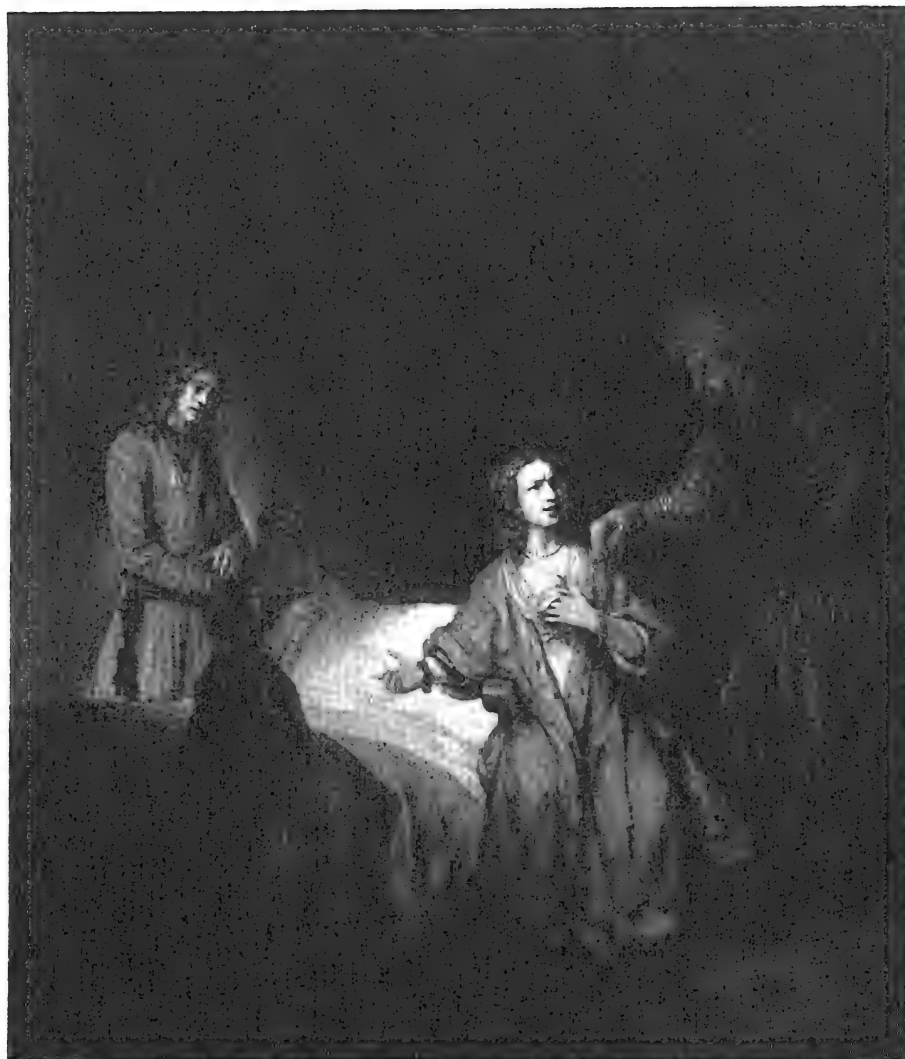
320. TOBIT AND HIS WIFE. 1650. Richmond, Sir Herbert Cook. (Panel 41.2 : 43.8)



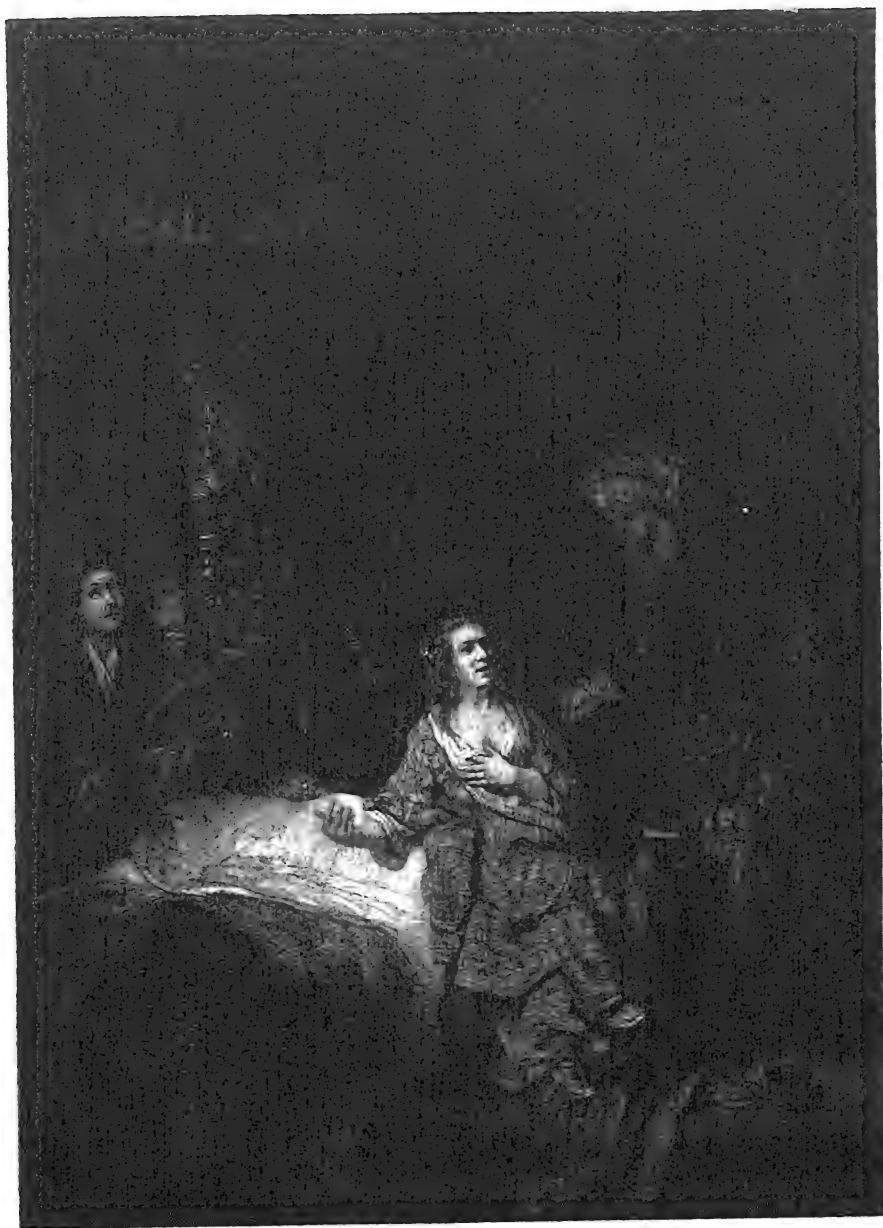
521. BATHSHEBA AT HER TOILET. 1654. Paris, Louvre. (Canvas 142 : 142)



522. MORDECAI BEFORE ESTHER AND AHASUERUS. Bucharest, King of Roumania. (Canvas 235 : 190)



523. POTIPHAR'S WIFE ACCUSING JOSEPH. 1655. New York, M. Knoedler & Co. (Canvas 105 : 97)



524. POTIPHAR'S WIFE ACCUSING JOSEPH. 1655. Berlin, Kaiser Friedrich Museum. (Canvas 110 : 87)



535. JACOB BLESSING HIS GRANDCHILDREN. 1656. Cassel, Museum. (Cant. as 174 : 209)



336. DAVID HARPING BEFORE SAUL. The Hague, Mauritshuis (lent by A. Bredius). (Canvas 130.3 : 162)



527. MOSES SHOWING THE TABLES OF THE LAW. 1659. Berlin, Kaiser Friedrich Museum. (Canvas 167 : 135)



328. JACOB WRESTLING WITH THE ANGEL. Berlin, Kaiser Friedrich Museum. (Canvas 137: 116)



139. DETAIL OF FIG. 138.

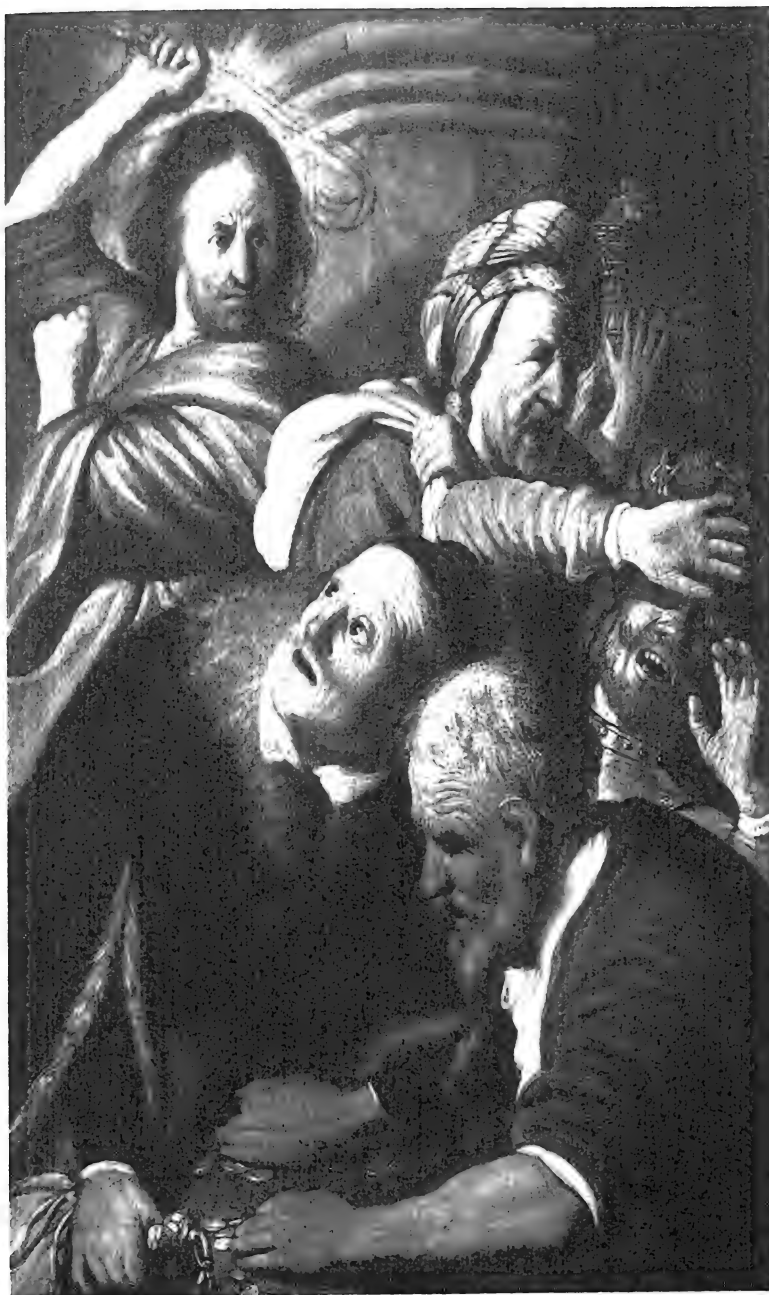


33. ESTHER'S FEAST. 1660. Formerly Moscow, Rumiantzoff Museum. (Canvas 71.5 : 91)



531. THE DISGRACE OF HAMAN. Leningrad, Hermitage. (Canvas 127 : 117)

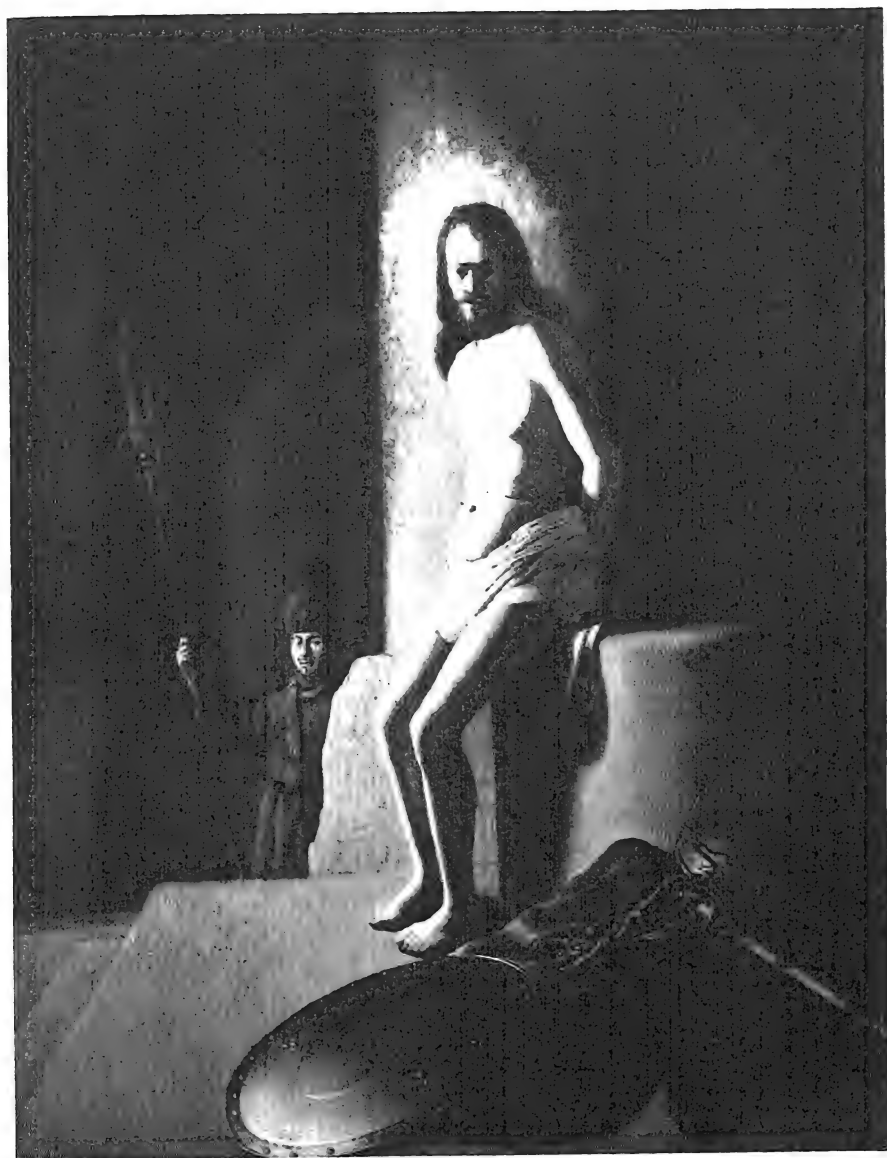
BIBLICAL SUBJECTS II
NEW TESTAMENT



532. CHRIST DRIVING THE MONEYCHANGERS FROM THE TEMPLE. 1626. Moscow, Museum of Fine Arts. (Panel 43,2 : 32,1)



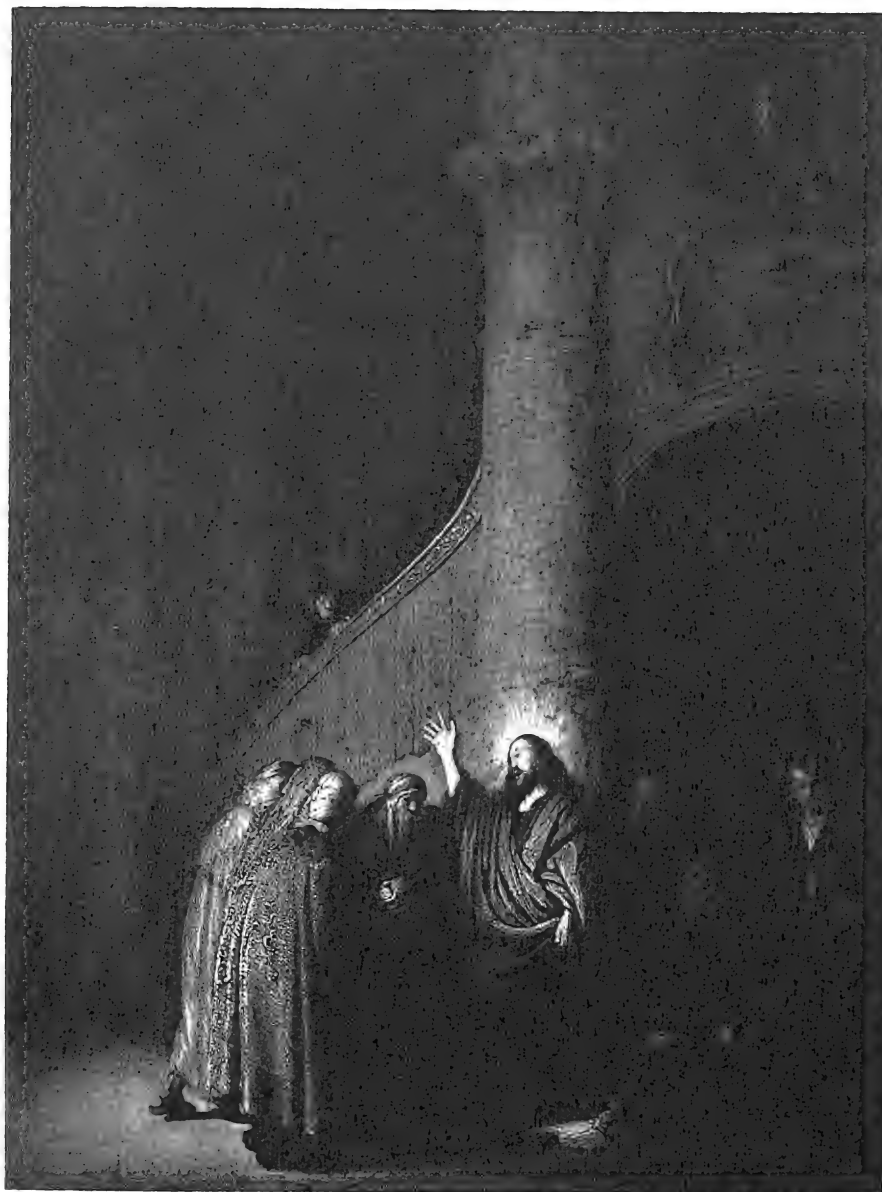
533. ST. PAUL IN THE ROMAN CAMP. 1628. Tokio, Koiro Matsukata. (Copper 22 : 17)



534. CHRIST AT THE COLUMN. The Hague, K. W. Bachstitz. (Canvas 74,5 : 63,5)



535. SIMEON IN THE TEMPLE. Hamborg. Kunsthalle. (Panel 55,5 : 44)



536. THE TRIBUTE-MONEY. 1629. London, Lady Beit. (Panel 41 : 33)



537. THE RAISING OF LAZARUS. Chicago, Angell-Norris Collection. (Panel 41 : 36)



538. THE RAISING OF LAZARUS. London, R. Langton Douglas. (Panel 93,7 : 81,1)



539. CHRIST AT EMMAUS. Paris, Musée Jacquemart-André. (Paper on Panel 37 : 41)



540. THE REST ON THE FLIGHT INTO EGYPT. Downton Castle, A. R. Boughton Knight. (Panel 76,5 : 64)



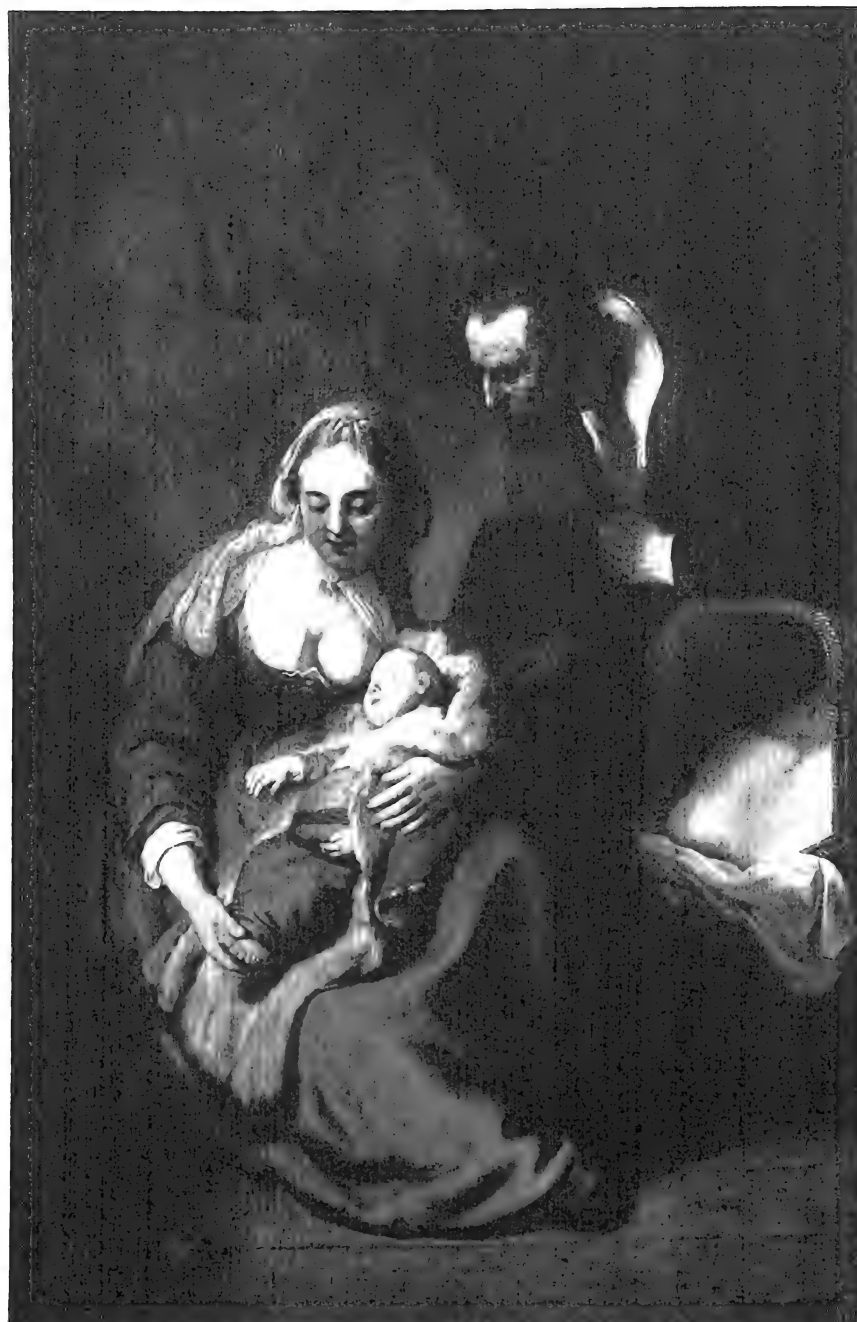
541. THE ADORATION OF THE MAGI. Gothenburg, Museum. (Panel 75 : 65)



342. ZACHARIAS IN THE TEMPLE. Paris, Georges Lehmann. (Panel 58 : 47,5)



543. SIMEON IN THE TEMPLE. 1631. The Hague, Mauritshuis. (Panel 61 : 48)





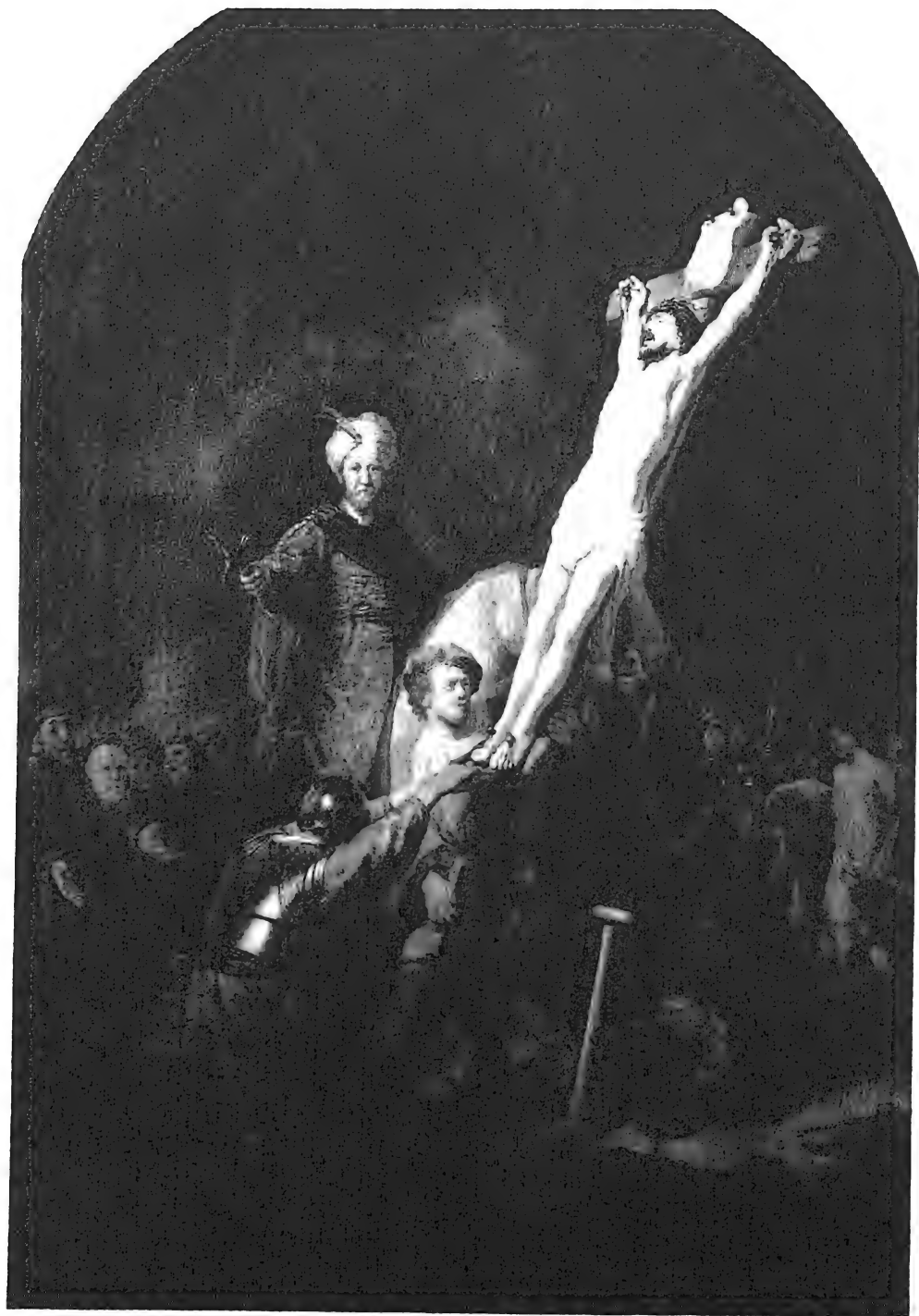
545. THE GOOD SAMARITAN. London, Wallace Collection. (Panel 27.5 x 31)



546. CHRIST BEFORE PILATE. 1633. London, National Gallery. (Canvas 53.5 : 44.5)



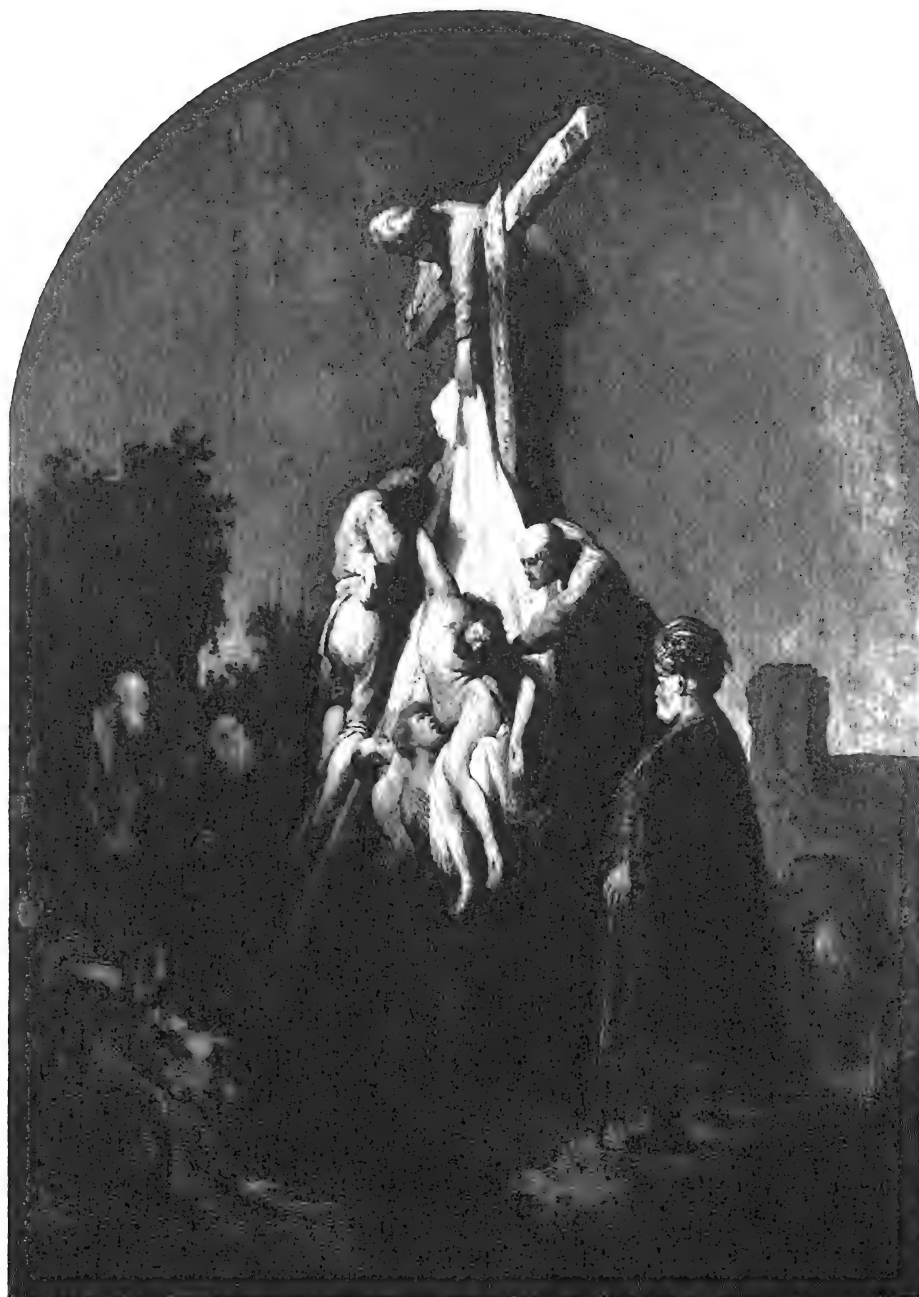
547. CHRIST IN THE STORM ON THE LAKE OF GALILEE. 1633. Boston, Isabella Stewart Gardner Museum.
(Canvas 159,5 : 127,5)



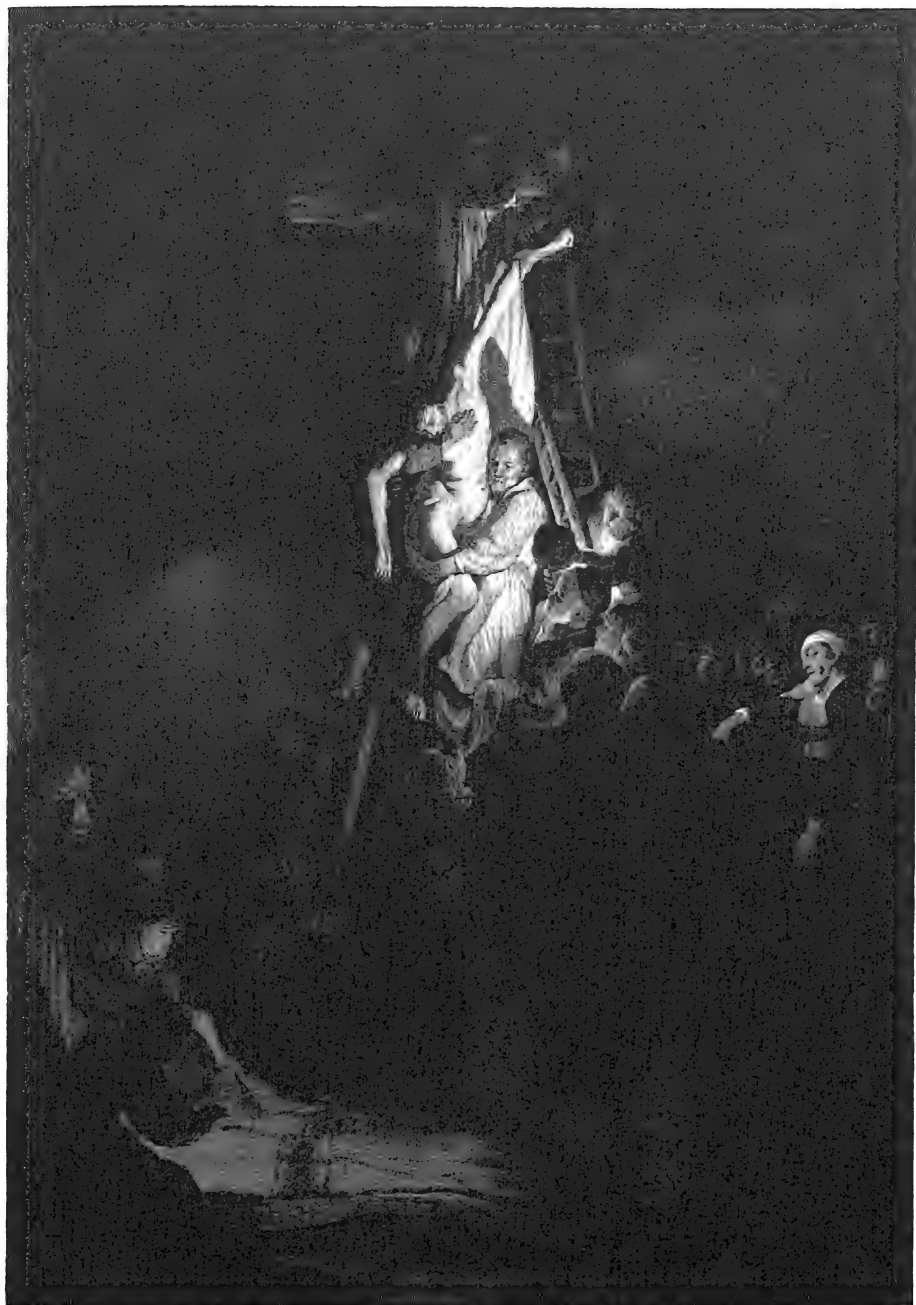
548. THE RAISING OF THE CROSS. Munich, Altere Pinakothek. (Canvas 96 : 72)



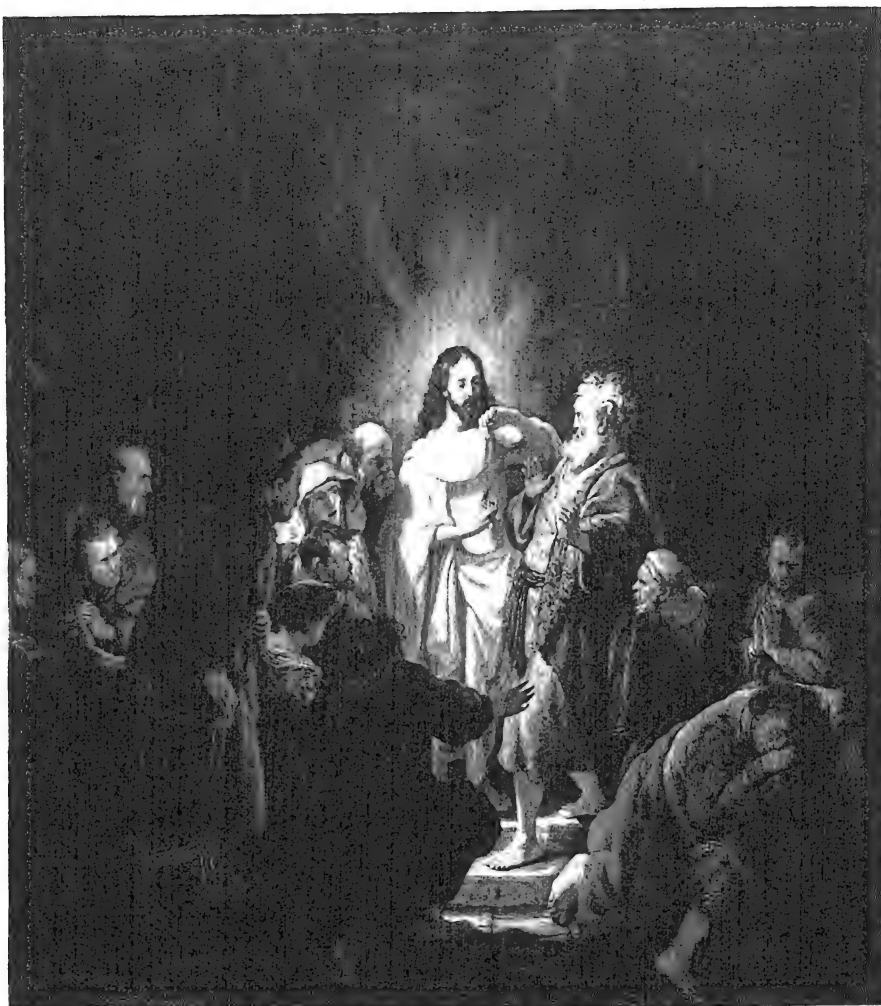
549. SELF-PORTRAIT. Detail of Fig. 548.



550. THE DESCENT FROM THE CROSS. Munich, Ältere Pinakothek. (Panel 93 : 68)



551. THE DESCENT FROM THE CROSS. 1634. Leningrad, Hermitage. (Canvas 158 : 117)



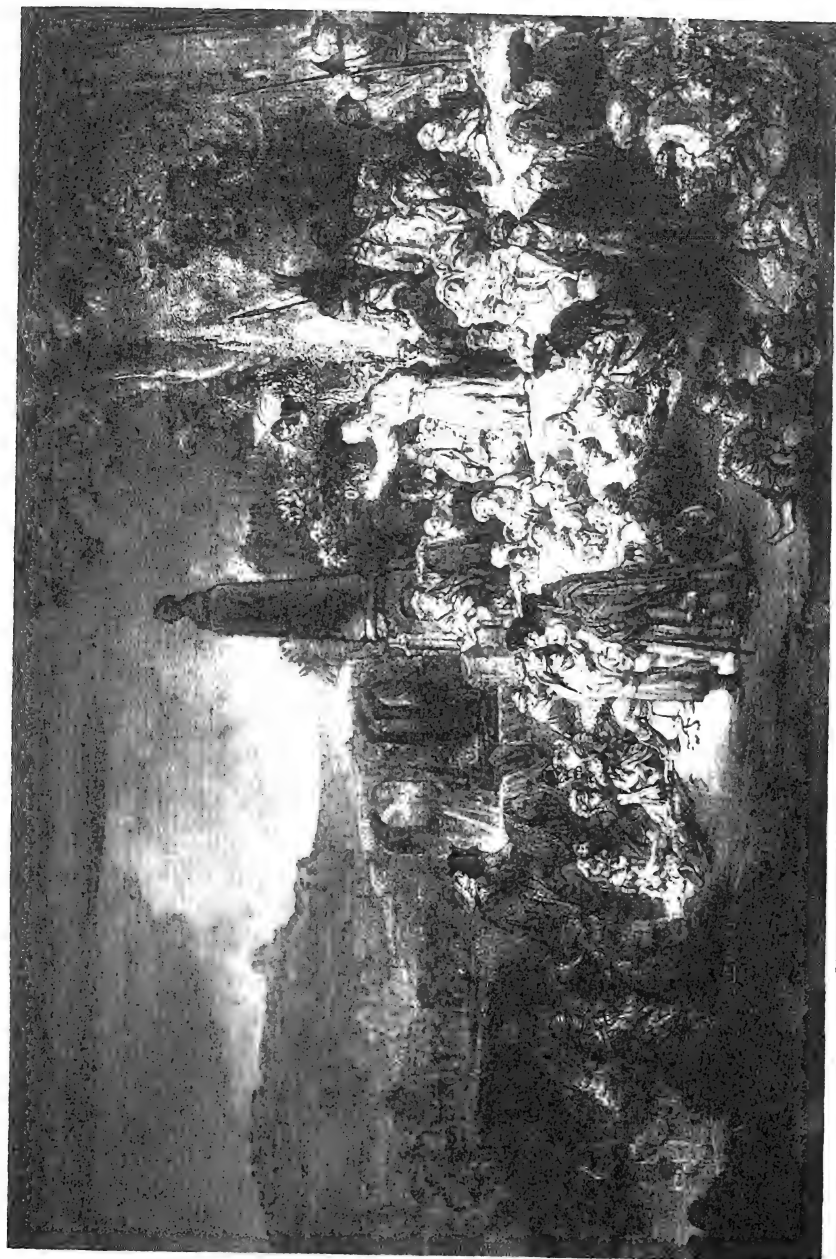
552. THE INCREDULITY OF ST. THOMAS. 1634. Leningrad, Hermitage. (Panel 53 : 51)



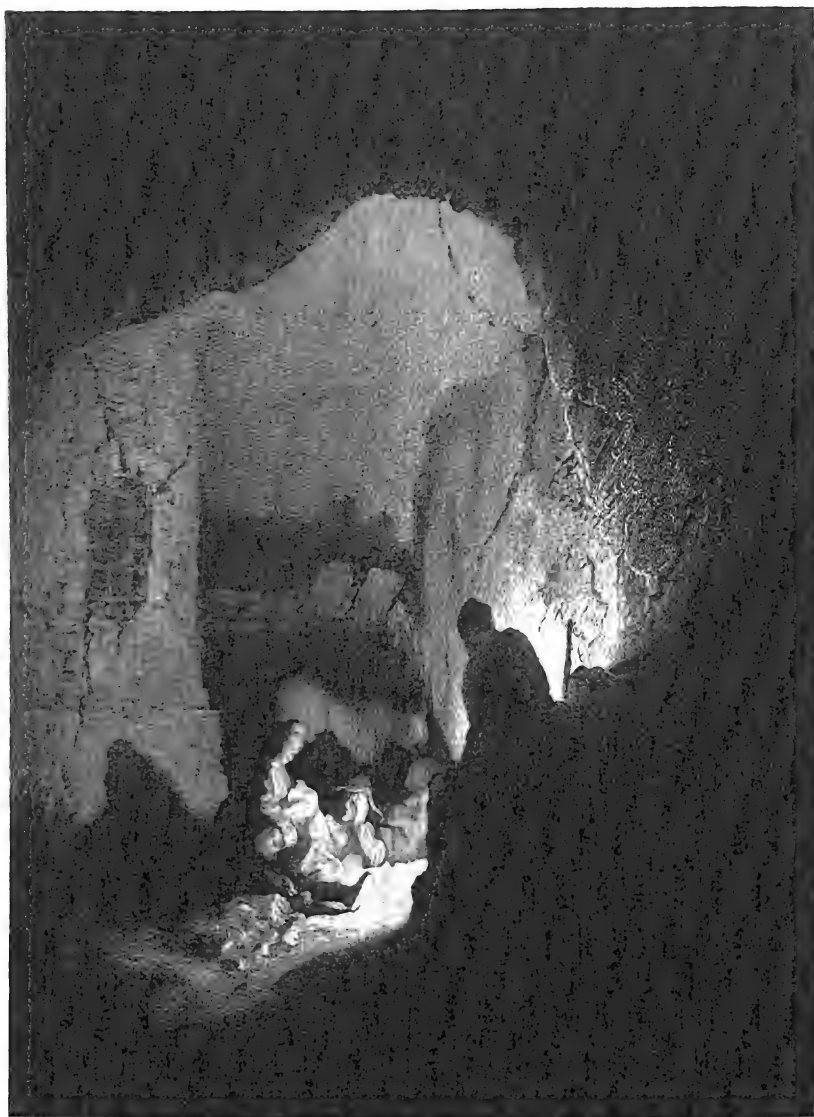
553. DETAIL OF FIG. 552.



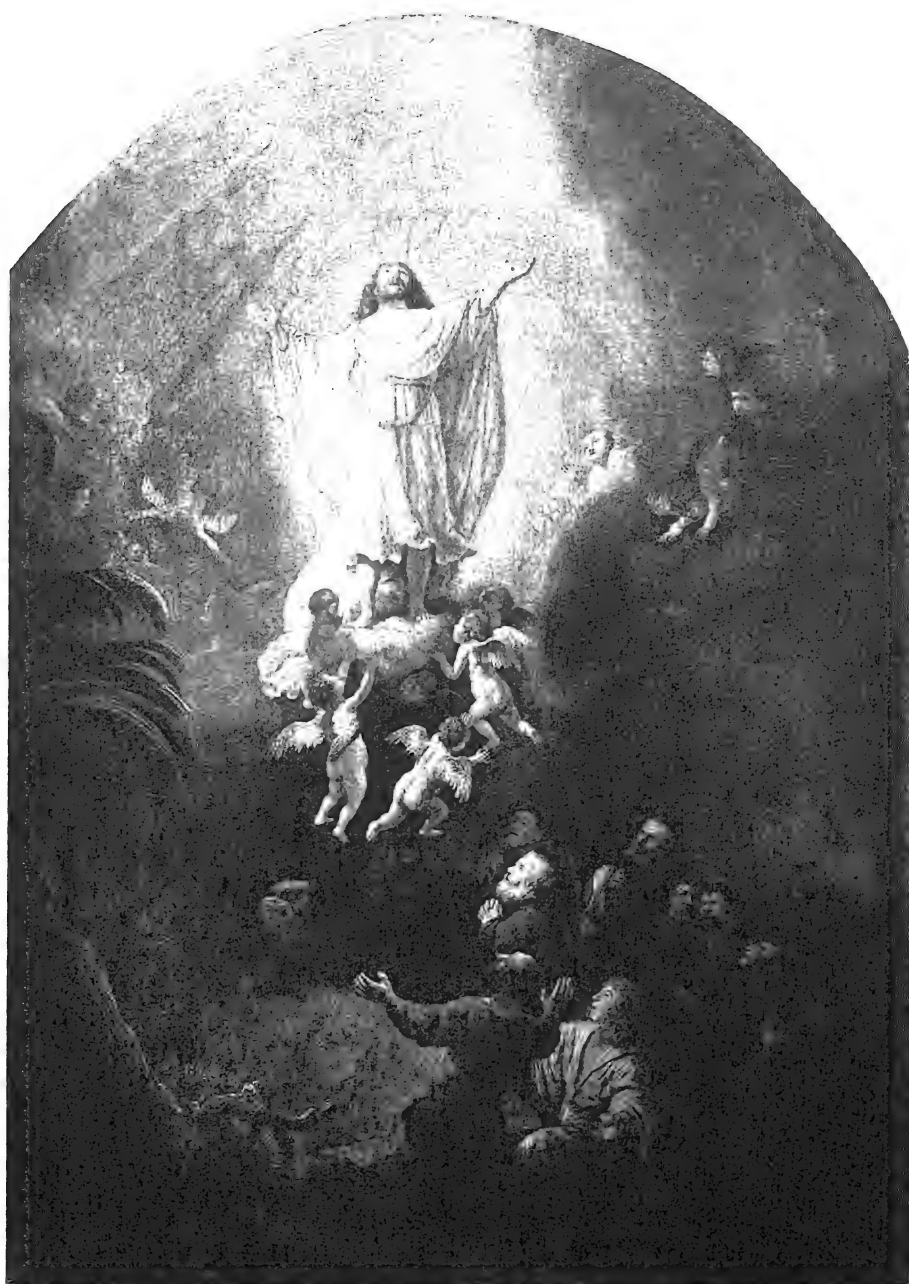
554. THE ENTOMBMENT. Glasgow University, Hunterian Library. (Panel 33 : 40)



555. SAINT JOHN THE BAPTIST PREACHING. Berlin, Kaiser Friedrich Museum. (Canvas 62 : 80)



556. THE REST ON THE FLIGHT INTO EGYPT. The Hague, Mauritshuis. (Paper on panel 38,5 : 34)



557. THE ASCENSION. 1636. Munich, Ältere Pinakothek. (Canvas 93 : 68)



558. THE PARABLE OF THE LABOURERS IN THE VINEYARD. 1637. Leningrad, Hermitage. (Panel 31 : 42)



559. CHRIST APPEARING TO THE MAGDALEN. 1638. London, Buckingham Palace. (Panel 58,5 : 48,5)



560. THE ENTOMBMENT OF CHRIST. Munich, Ältere Pinakothek. (Canvas 93 : 69)



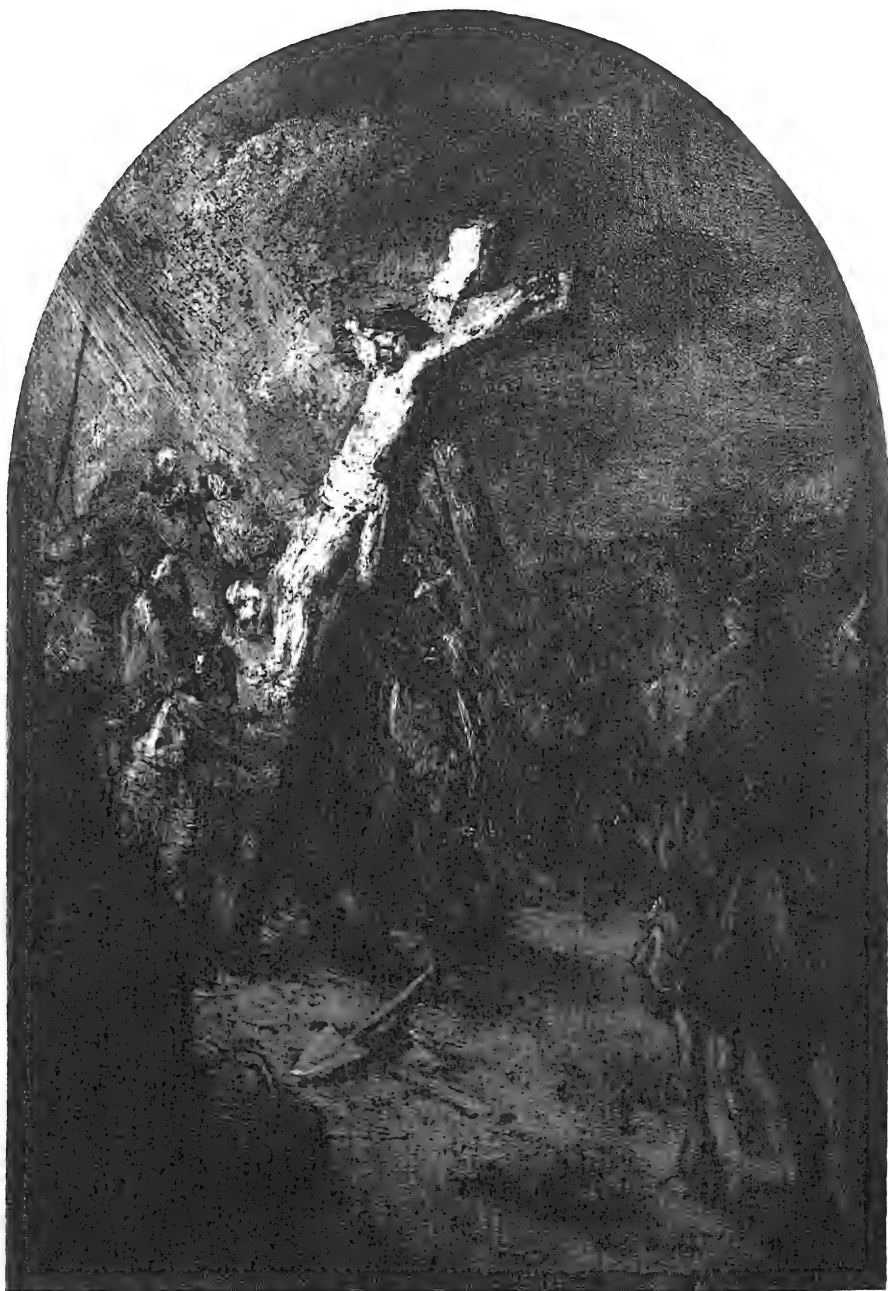
561. THE RESURRECTION. 1639. Munich, Altere Pinakothek. (Canvas 93 : 69)



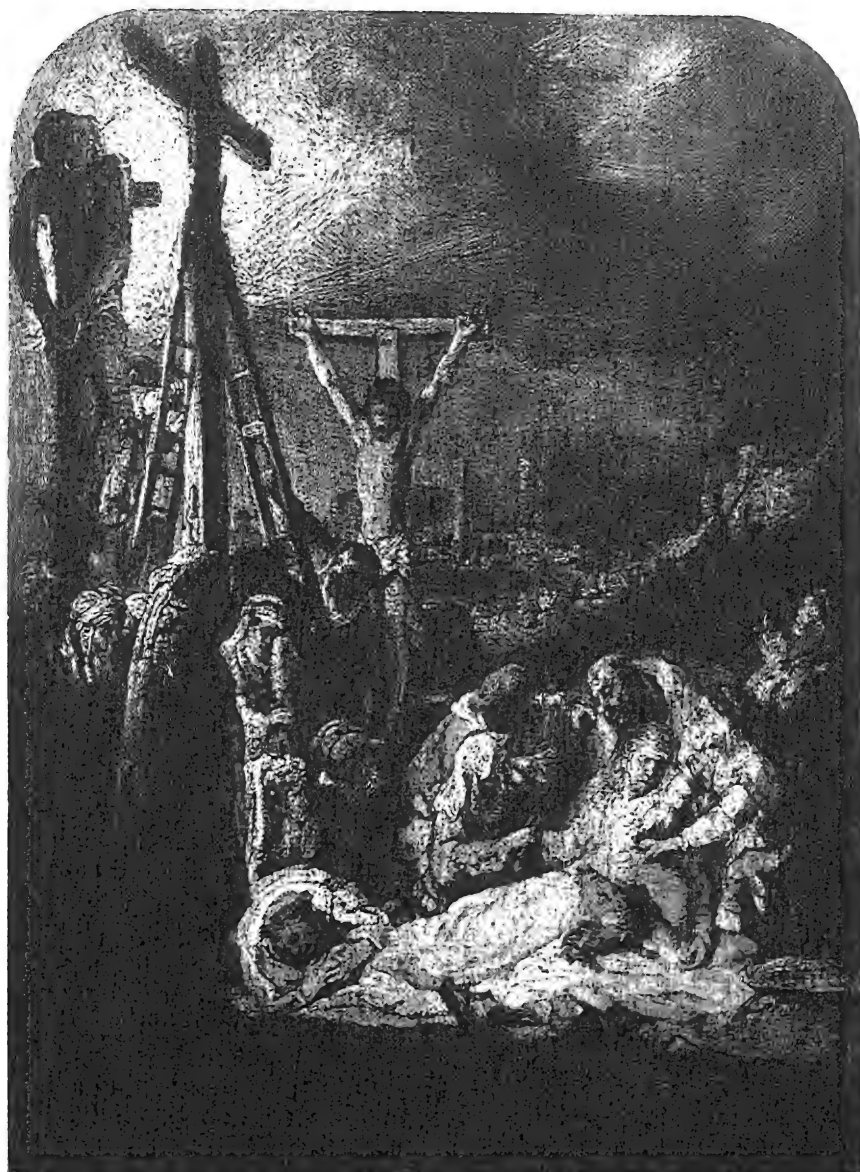
562. THE VISITATION. 1640. Detroit, Institute of Arts. (Panel 56,5 : 47,5)



563. THE HOLY FAMILY. 1640. Paris, Louvre. (Panel 41 : 34)



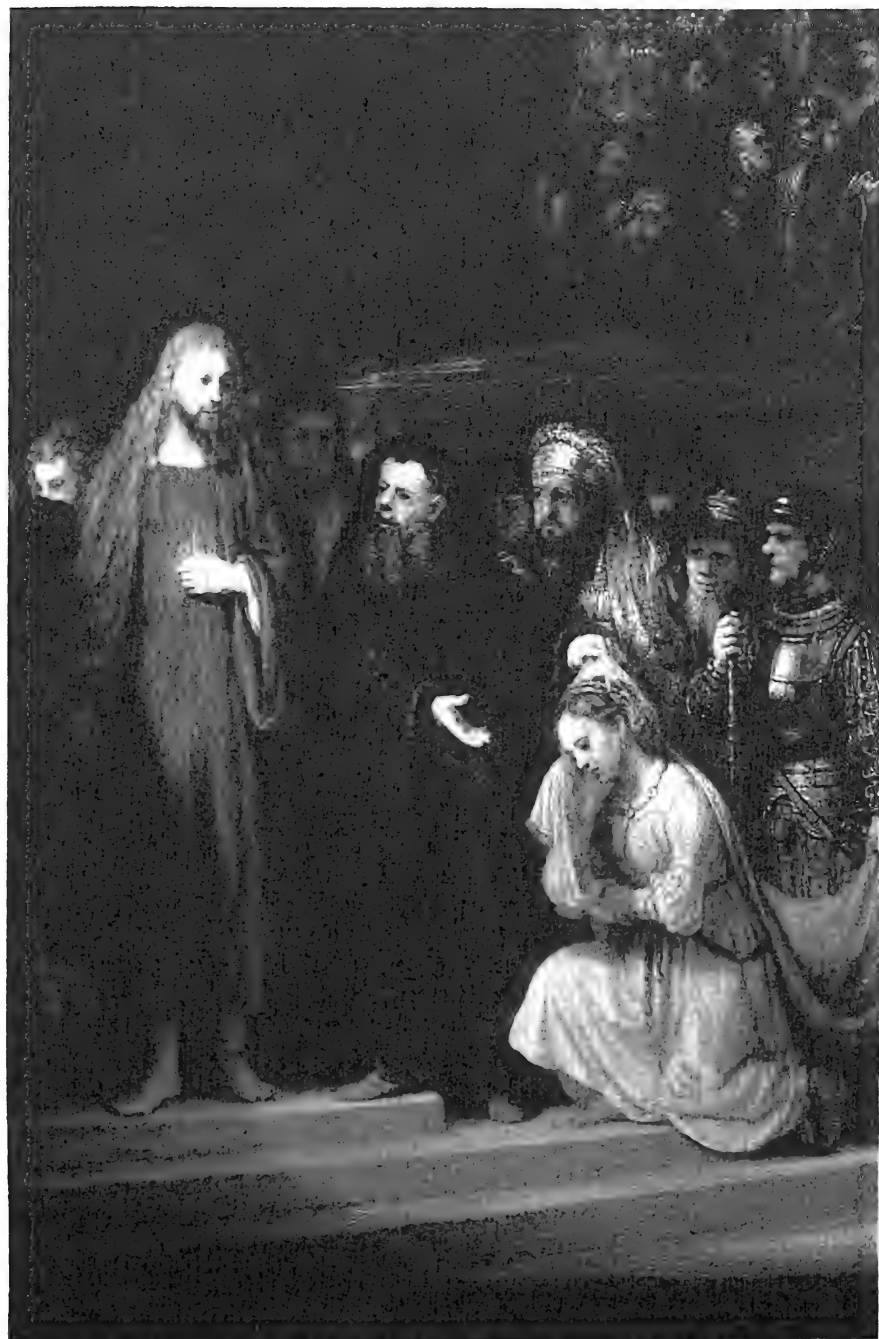
564. THE RAISING OF THE CROSS. The Hague, Bredius Museum. (Panel 39 : 30)



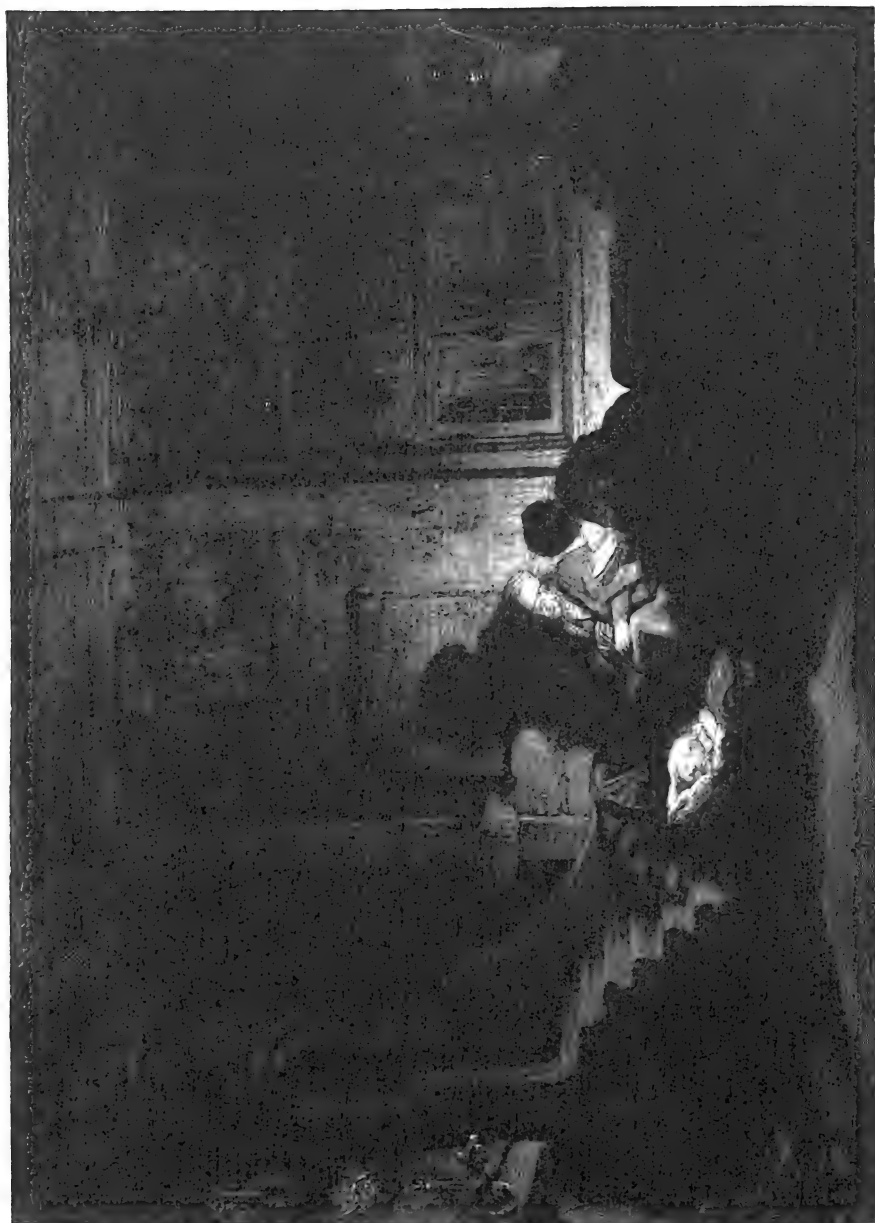
565. THE LAMENTATION FOR CHRIST. London, National Gallery. (Canvas laid down on panel 32,5 : 27,5)



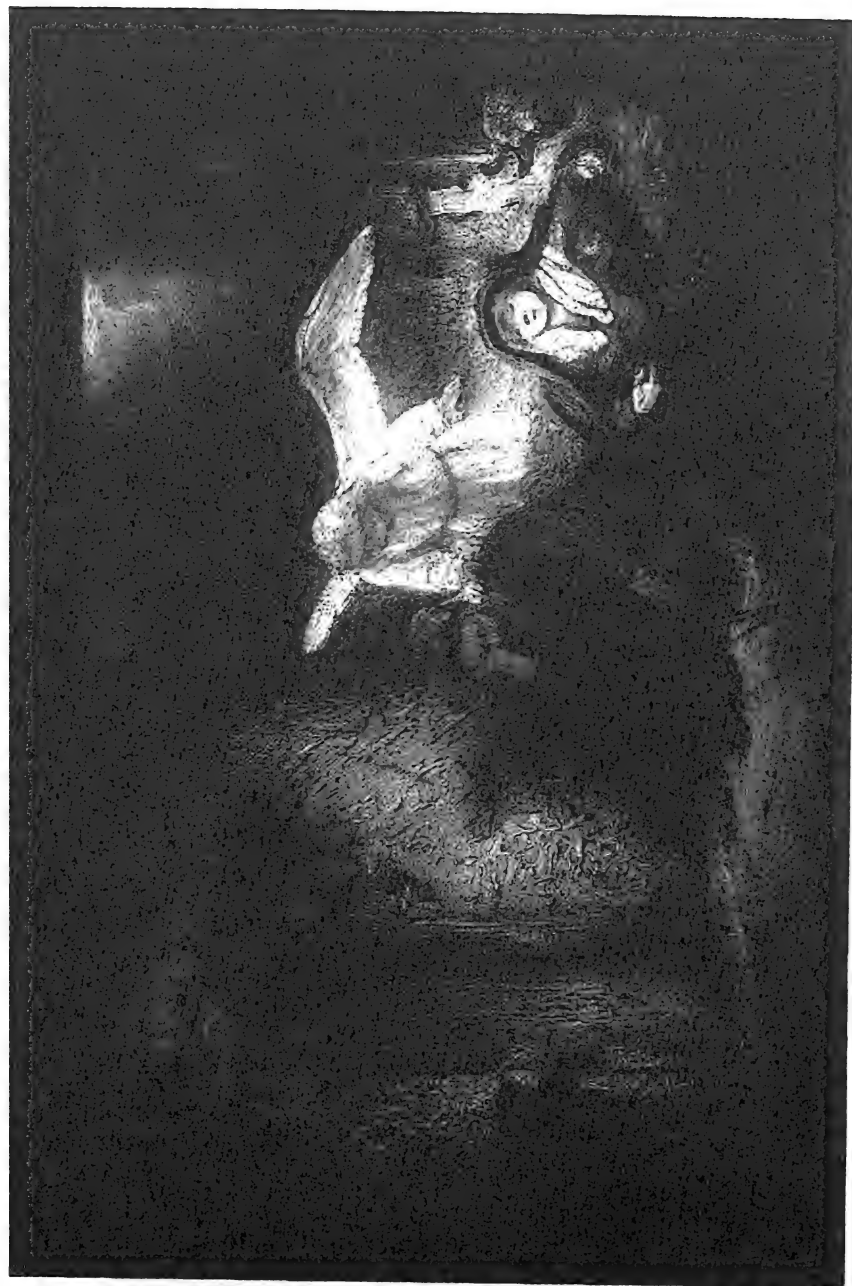
566. THE WOMAN TAKEN IN ADULTERY. 1644. London, National Gallery. (Panel 81,5 : 64)



567. DETAIL OF FIG. 566.



568. THE HOLY FAMILY. Downton Castle, A. R. Boughton Knight. (Panel 60 : 77)



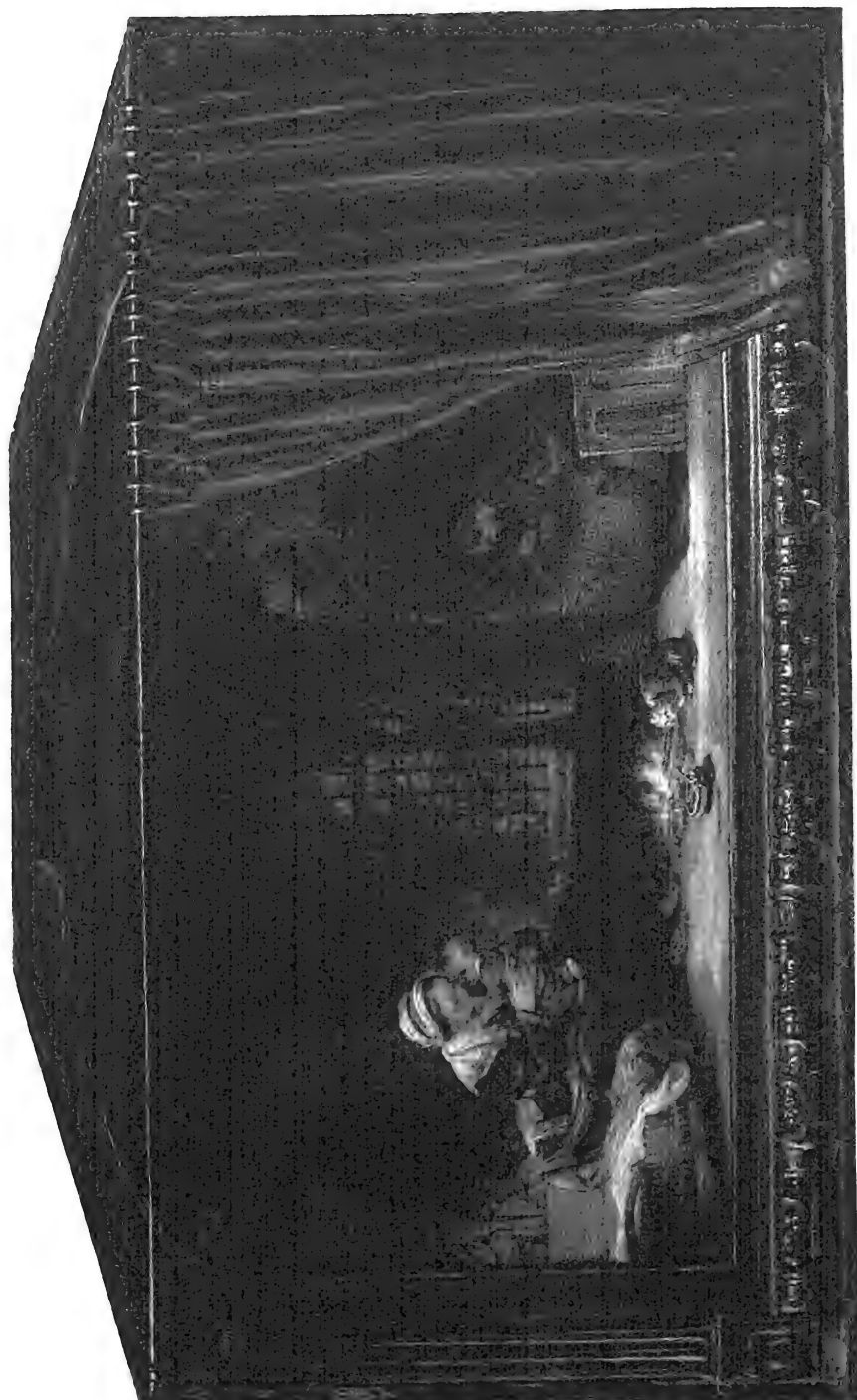
569. JOSEPH'S DREAM IN THE STABLE AT BETHLEHEM. 1645. Berlin, Kaiser Friedrich Museum. (Panel 10 : 37)



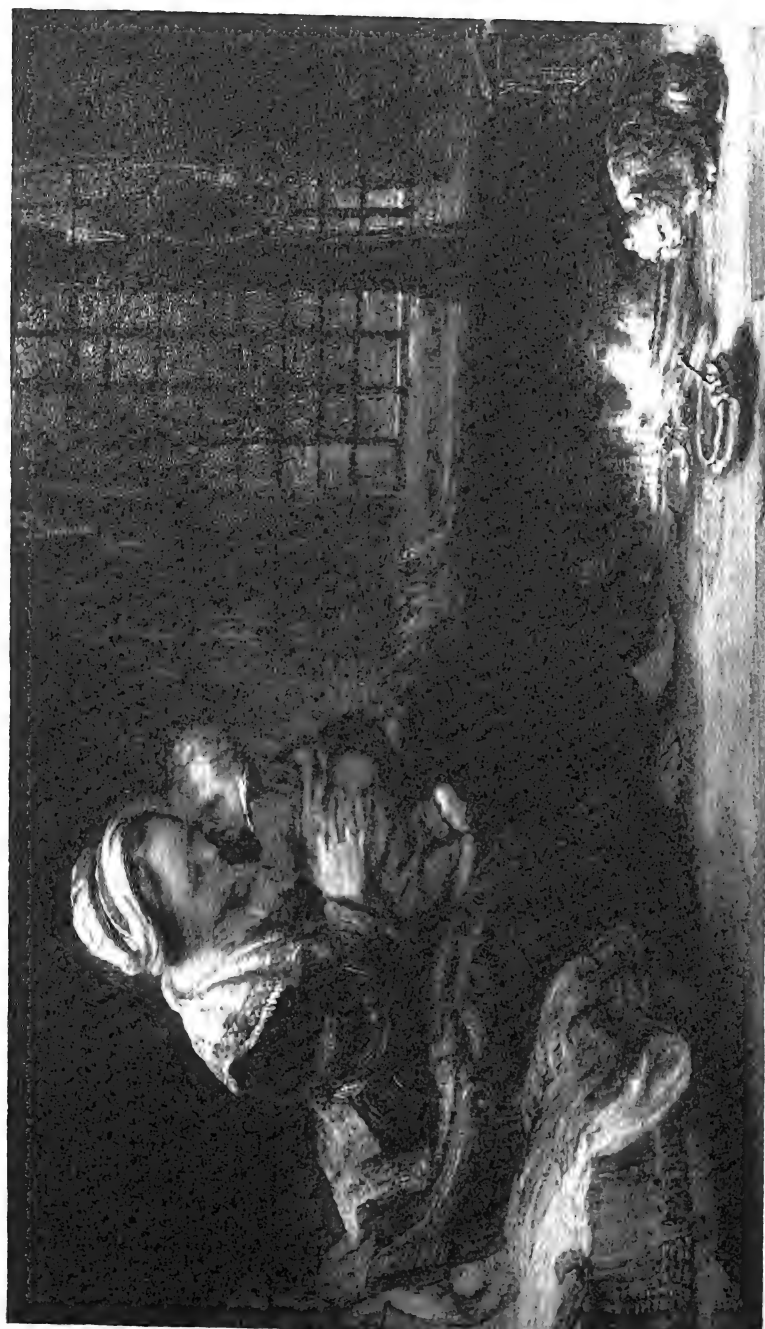
570. THE HOLY FAMILY, WITH THE ANGELS. 1645. Leningrad, Hermitage. (Canvas 117 : 91)



571. DETAIL OF FIG. 570.



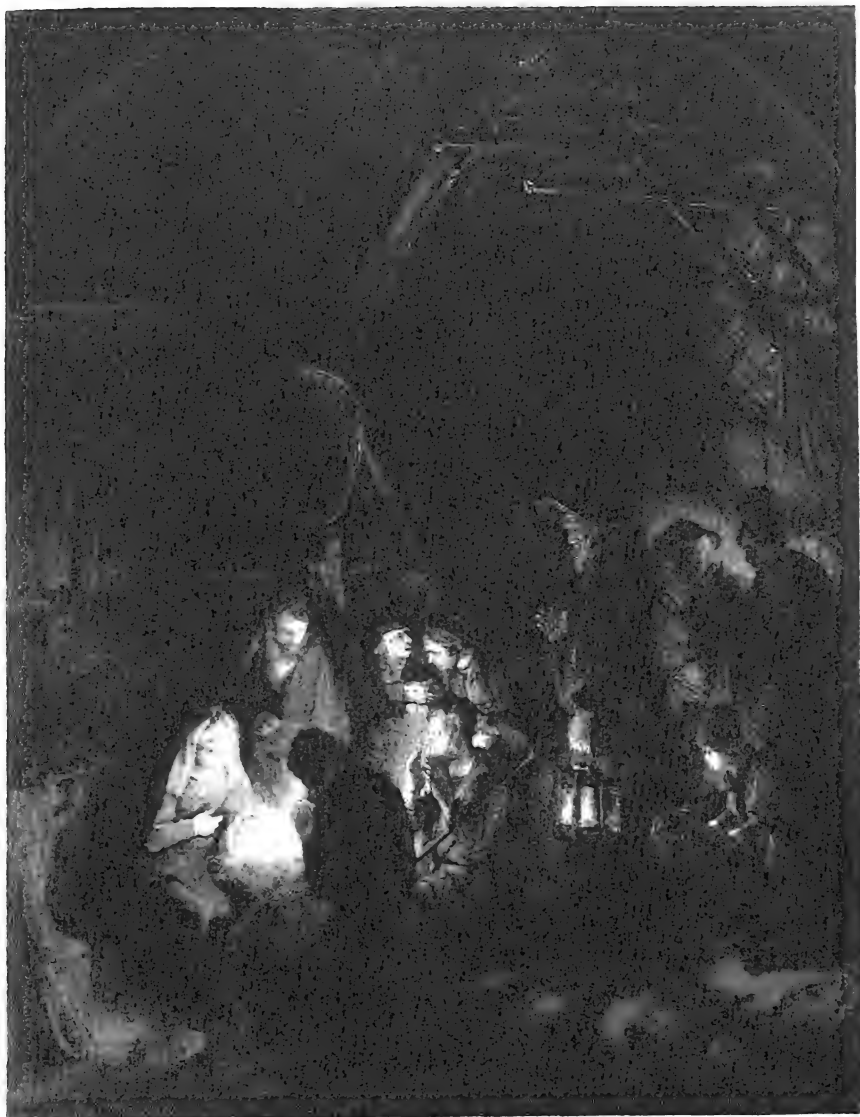
173. THE HOLY FAMILY, WITH THE CURTAIN. 1646. Cassel, Museum. (Panel 45 : 67)



173. DETAIL OF FIG. 172.



574. THE ADORATION OF THE SHEPHERDS. 1646. Munich, Ältere Pinakothek. (Canvas 98 : 72)



575. THE ADORATION OF THE SHEPHERDS. 1646. London, National Gallery. (Canvas 63 : 55,5)



176. THE REST ON THE FLIGHT INTO EGYPT. 1647. Dublin, National Gallery. (Panel 34 : 48)



577. TIMOTHY AND HIS GRANDMOTHER. 1648. London, Earl of Ellesmere. (Panel 40,5 : 31,7)
Copyright the Earl of Ellesmere.



528. CHRIST AT EMMAUS. 1648. Paris, Louvre. (Panel 68 : 65)



379. CHRIST AT EMMAUS, 1648. Copenhagen, Museum. (Canvas 87,5 : 111)



180. THE GOOD SAMARITAN. Berlin, Kaiser Friedrich Museum. (Canvas 29,5 : 36)



fig. 1. THE GOOD SAMARITAN. 1648. Paris, Louvre. (Canvas 114 : 131)



58. THE LAMENTATION FOR CHRIST. 1660. Sarasota, John and Mabel Ringling Art Museum. (Canvas 177.5 : 196.5)



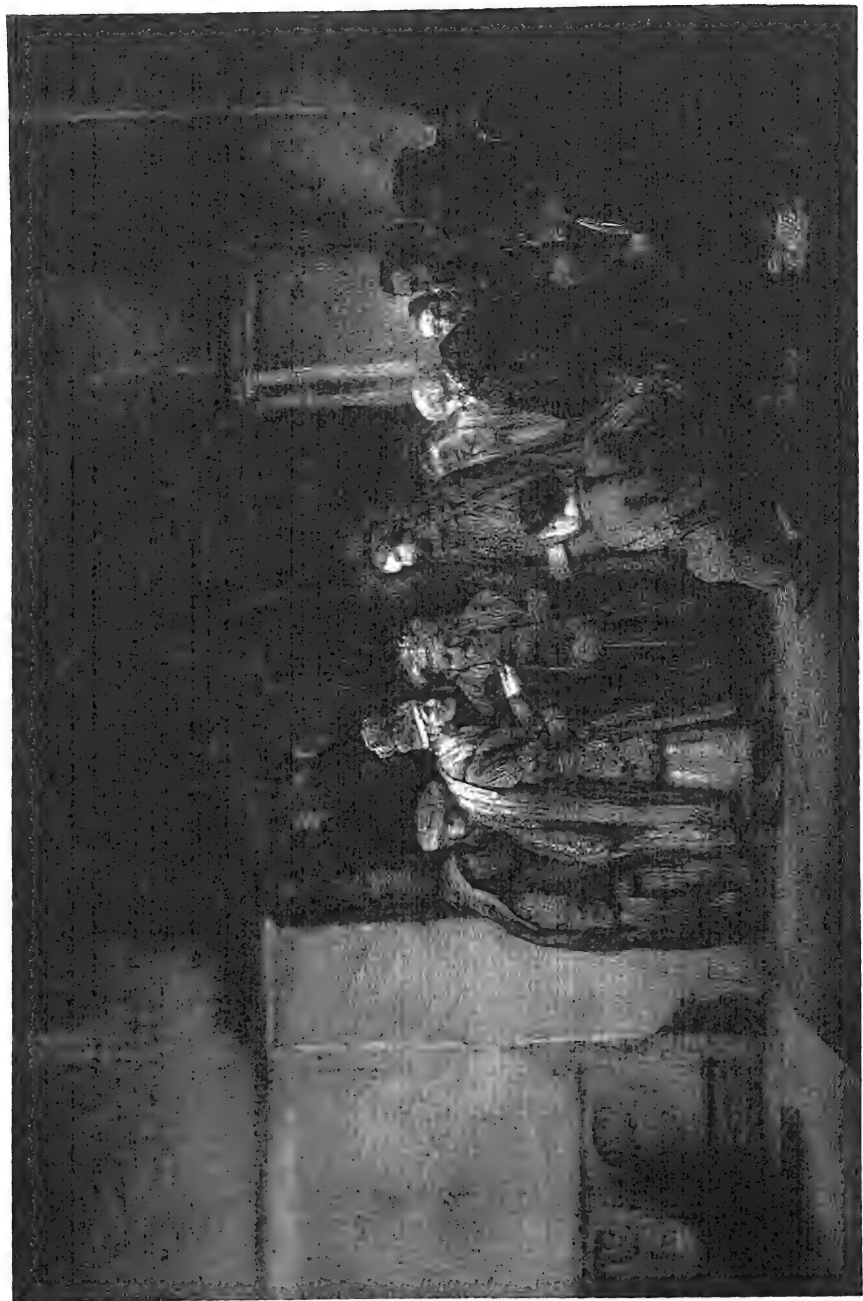
583. CHRIST APPEARING TO THE MAGDALEN. 1651. Brunswick, Herzog Anton Ulrich Museum. (Canvas 65 : 79)



584. THE DESCENT FROM THE CROSS. 165(1). Philadelphia, Joseph Widener. (Canvas 142 : 106)



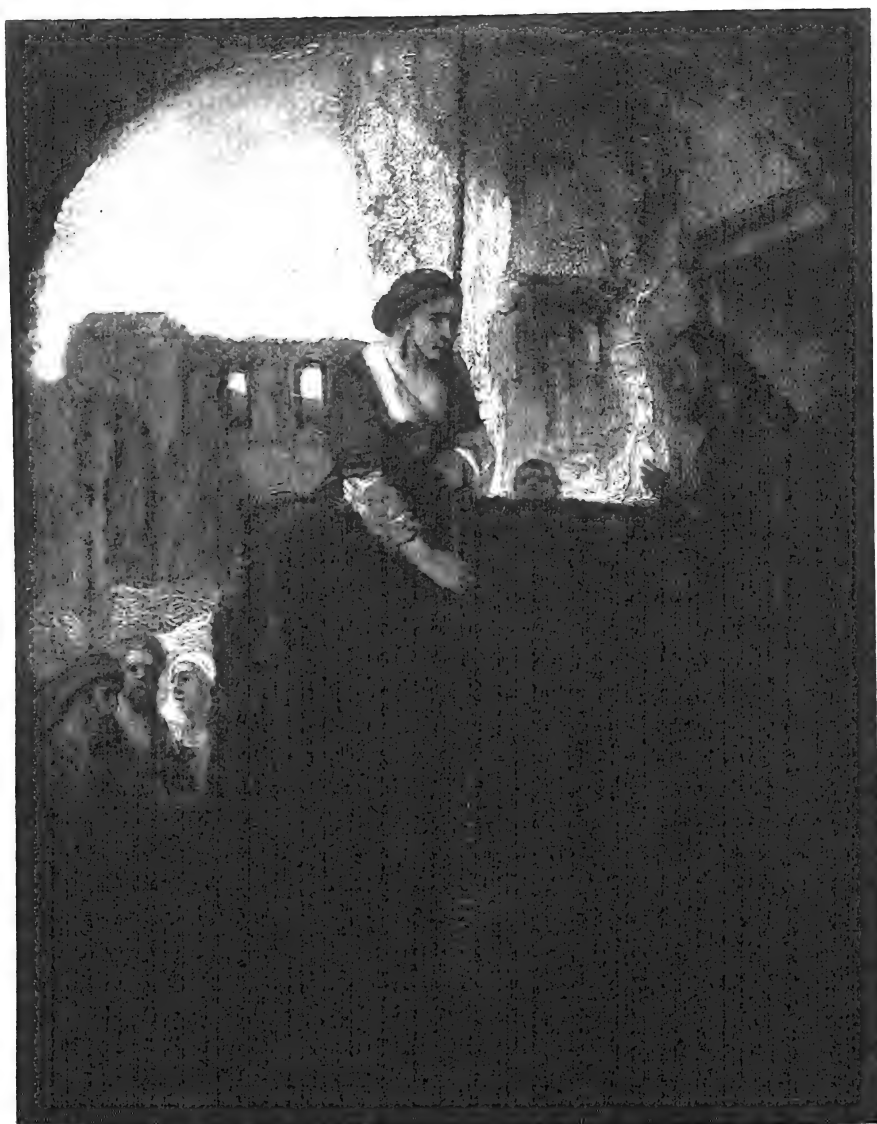
585. DETAIL OF FIG. 584.



586. THE TRIBUTE-MONEY. 1655. London, Viscount Allendale. (Canvas 63 : 84)



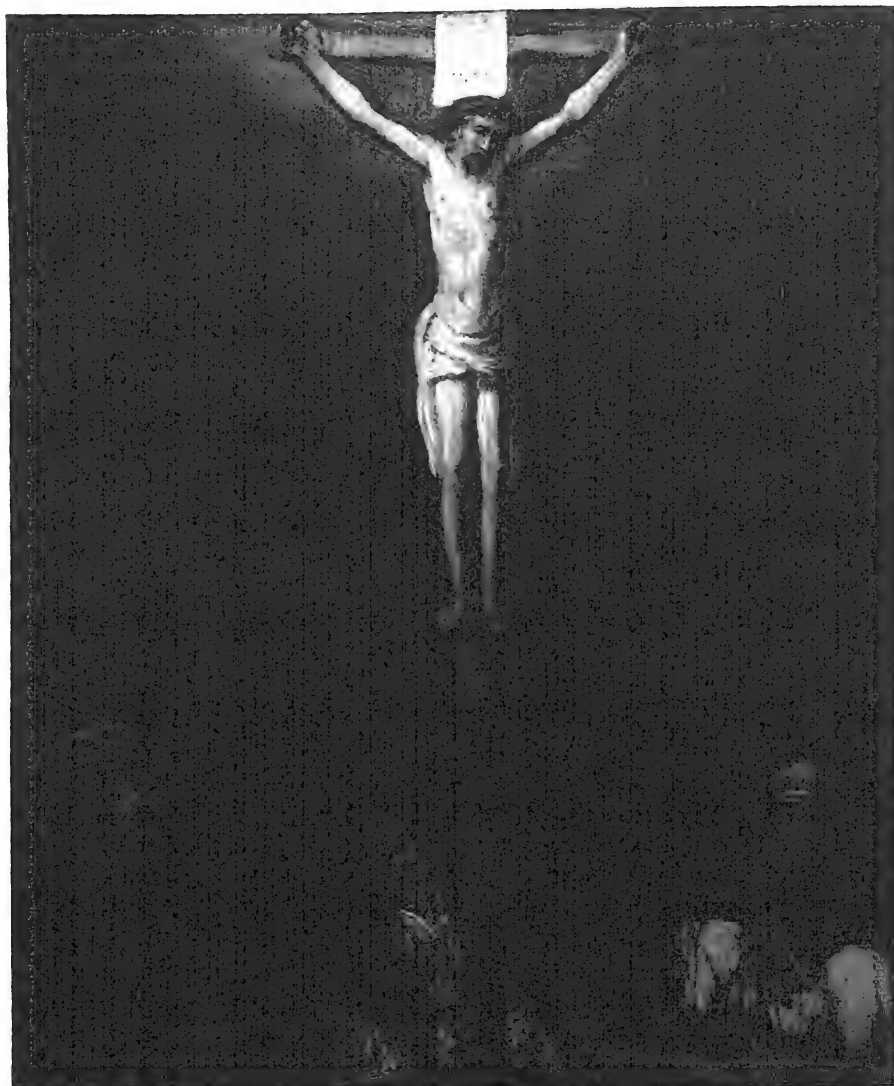
187. DETAIL OF FIG. 186.



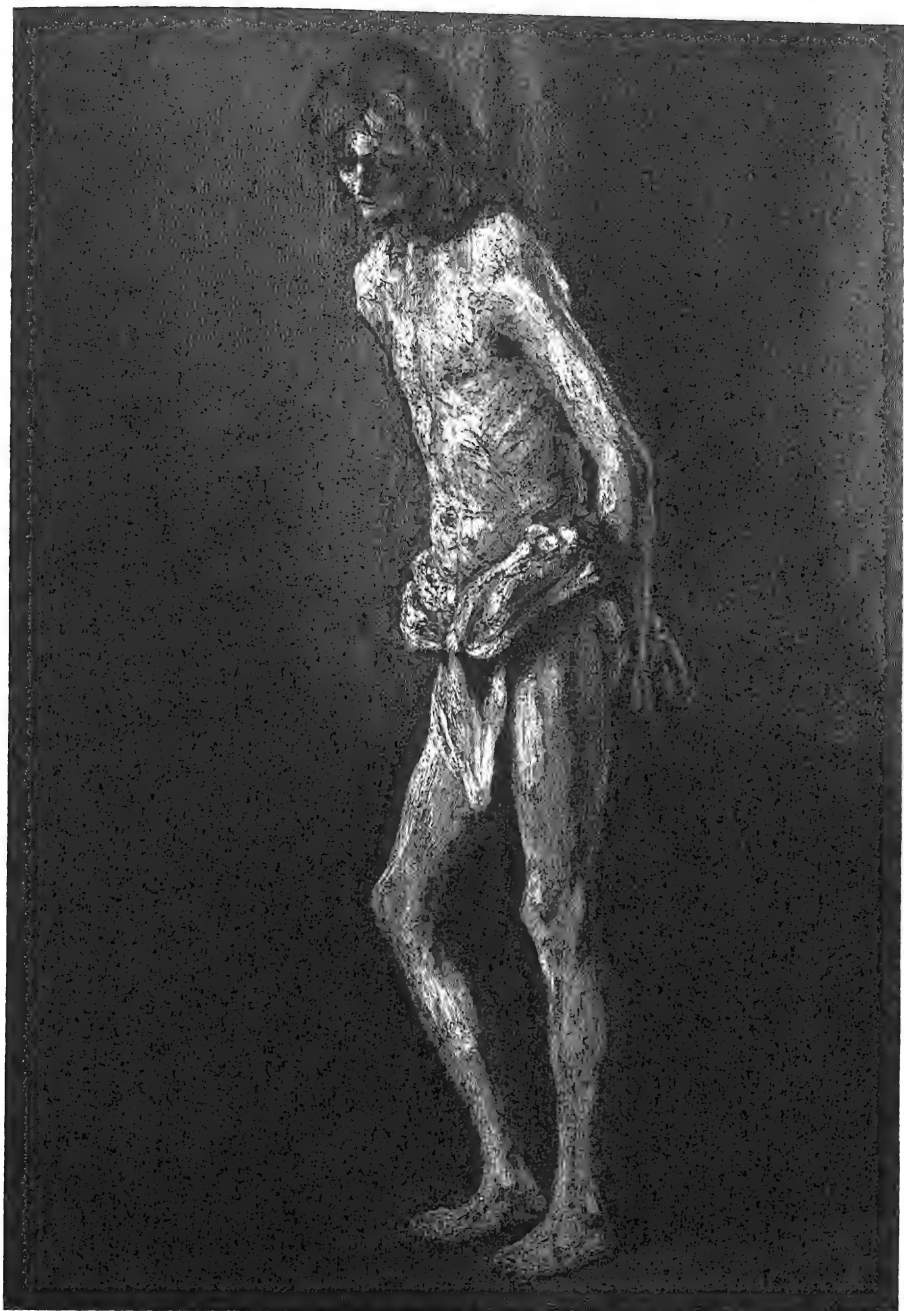
588. CHRIST AND THE WOMAN OF SAMARIA. 1655. Berlin, Kaiser Friedrich Museum. (Panel 46,5 : 39)



589. CHRIST AND THE WOMAN OF SAMARIA. 1655. New York, William R. Timken. (Panel 61,5 : 49,5)



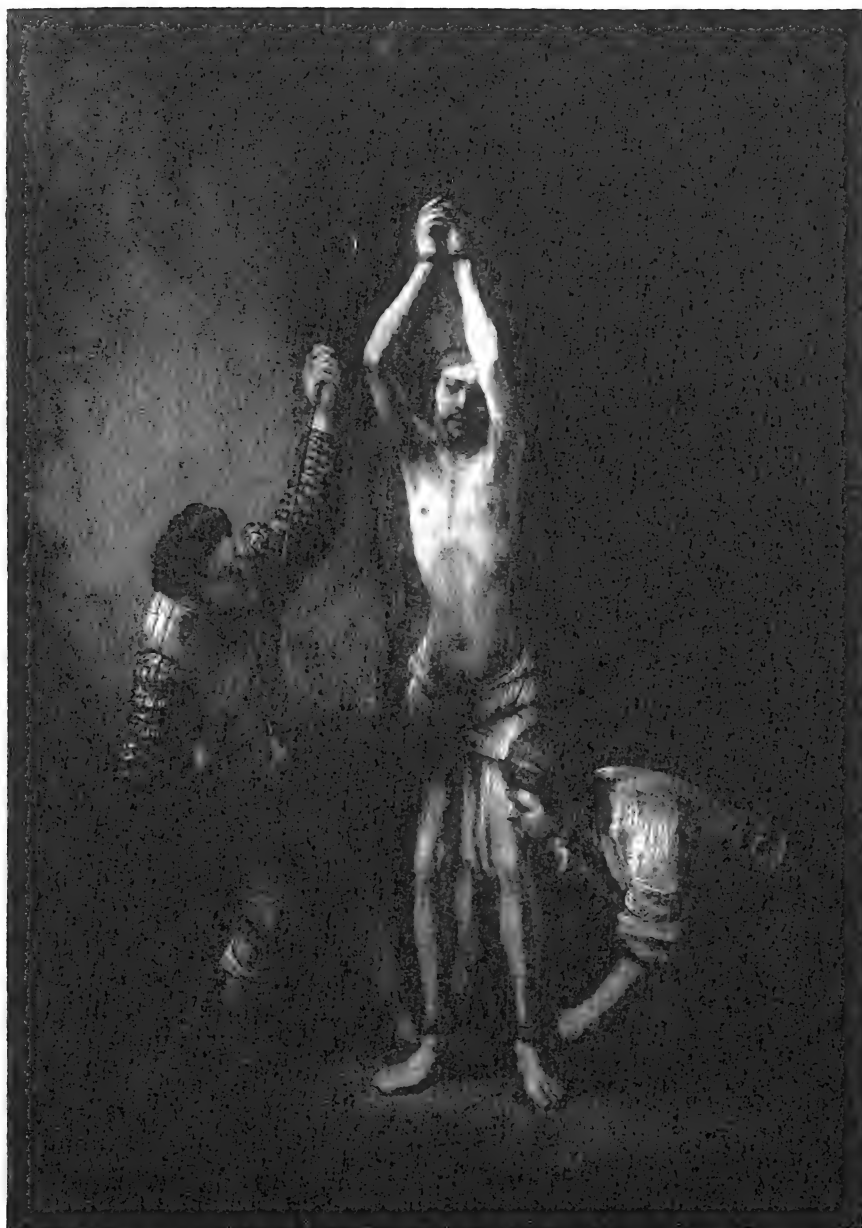
590. CHRIST ON THE CROSS. 1657. London, R. S. Clark. (Panel 32,2 : 28,9)



591. CHRIST AT THE COLUMN. Cologne, Museum. (Panel 33 : 28)



592. ADORATION OF THE MAGI. 1657. London, Buckingham Palace. (Panel 122 : 103)



593. CHRIST AT THE COLUMN. 1638. Darmstadt, Museum. (Canvas 93 : 72)



594. ST. PETER DENYING CHRIST. 1660. Amsterdam, Rijksmuseum. (Canvas 153 : 168)



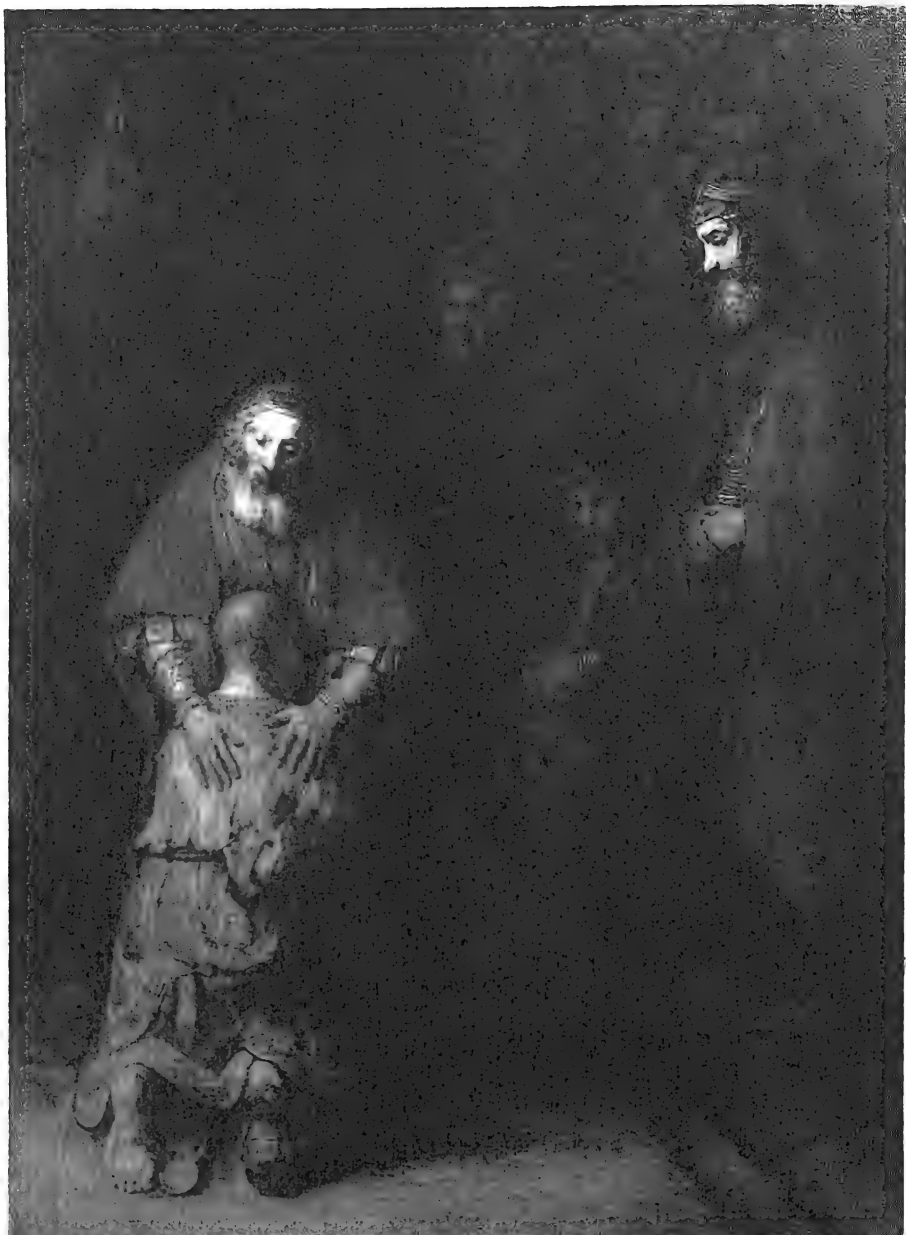
595. PILATE WASHING HIS HANDS. New York, Metropolitan Museum. (Canvas 129 : 165)



196. THE CIRCUMCISION. 1661. Philadelphia, Joseph Wildener. (Canvas 16.5 : 71)



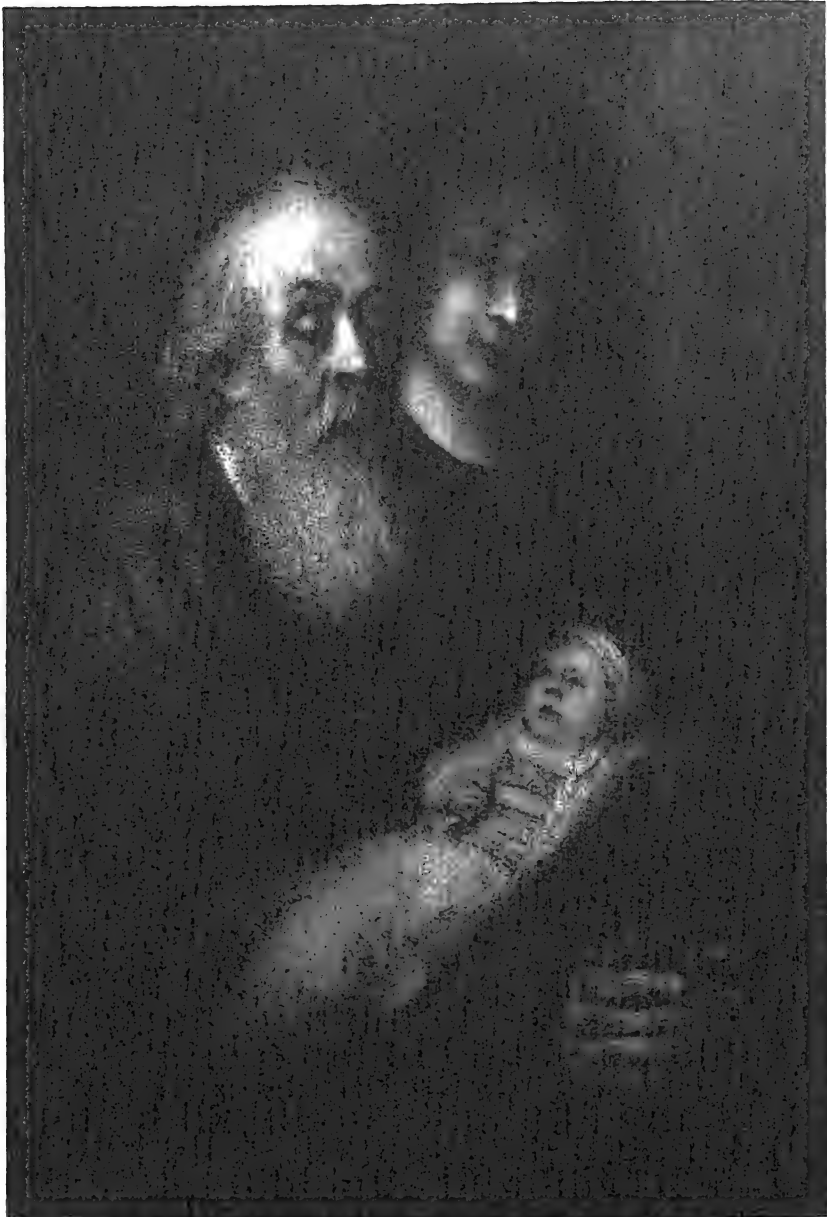
597. CHRIST AT EMMAUS. Paris, Louvre. (Canvas 48 : 64)



598. THE RETURN OF THE PRODIGAL SON. Leningrad, Hermitage. (Canvas 262 : 205)

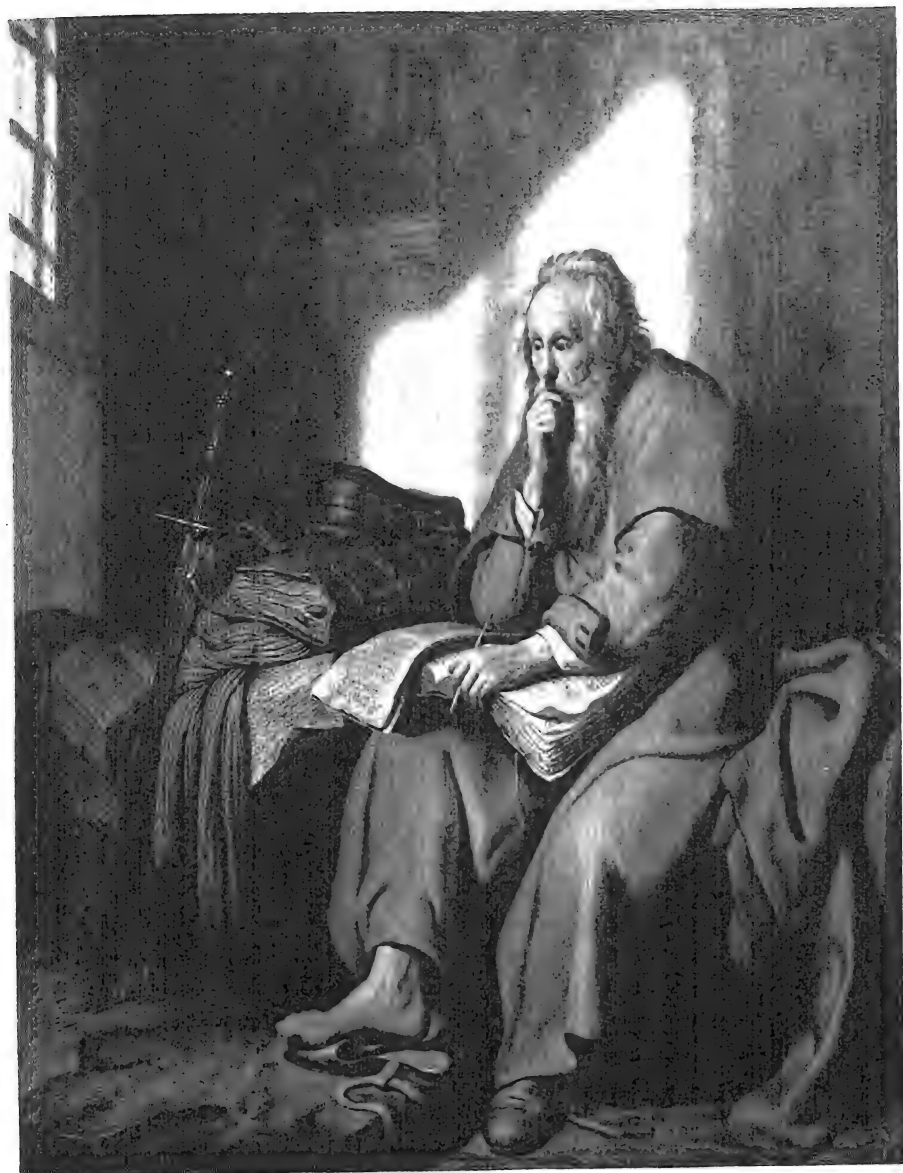


599. DETAIL OF FIG. 598.



600. SIMEON IN THE TEMPLE. West Orange (N. J.), Nils B. Hersloff. (Canvas 99 : 78,7)

BIBLICAL SUBJECTS III
SINGLE FIGURES



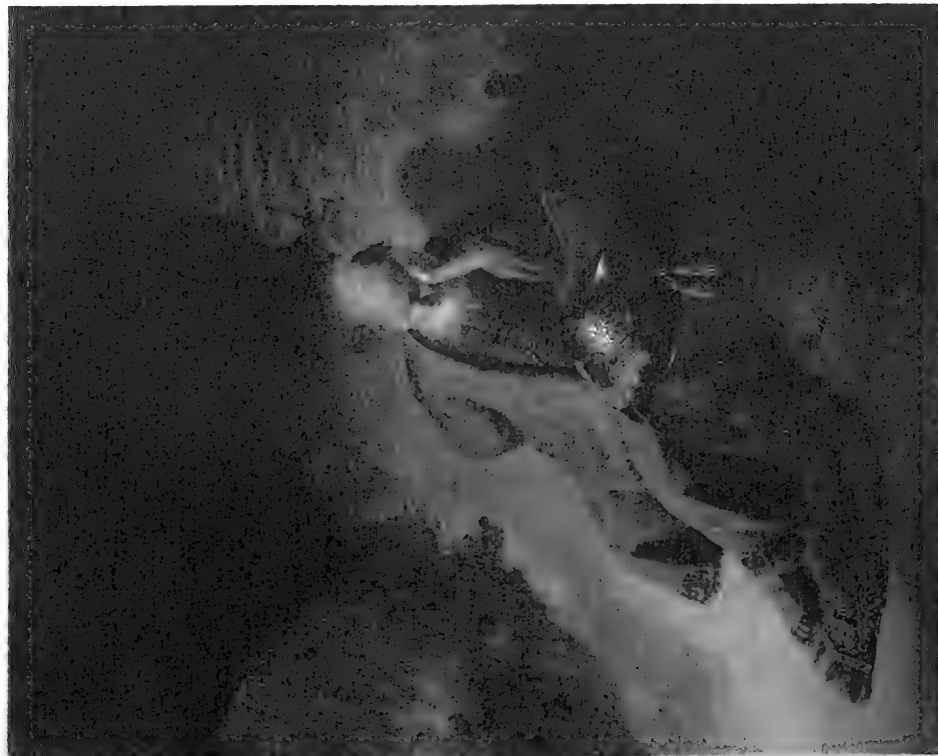
601. THE APOSTLE PAUL IN PRISON. 1627. Stuttgart, Museum. (Panel 72,8 : 60,3)



602. THE APOSTLE PAUL. Nürnberg, Museum. (Panel 47 : 37)



603. THE APOSTLE PAUL. Vienna, Museum. (Canvas 156 : 109,4)



604. THE PROPHET JEREMIAH MOURNING OVER THE DESTRUCTION OF JERUSALEM.
1630. Stockholm, H. Rasch. (Panel 38 : 46)



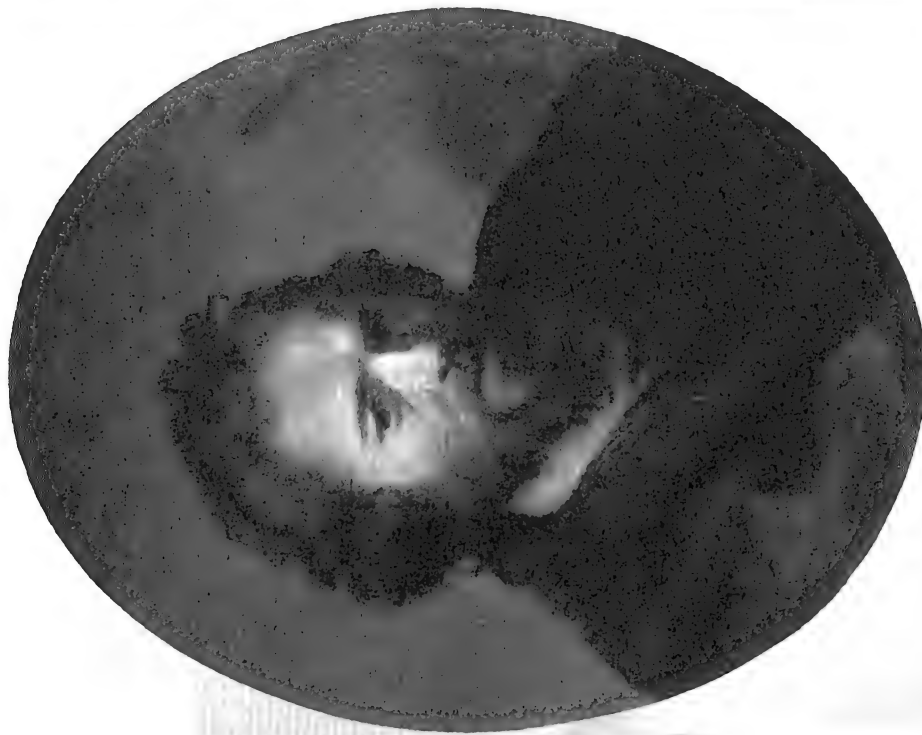
601. A HERMIT READING. 1630. Paris, Louvre. (Panel 39 : 46)



606. THE APOSTLE BARTHOLOMEW. New York, Metropolitan Museum. (Canvas 74 : 14.1)



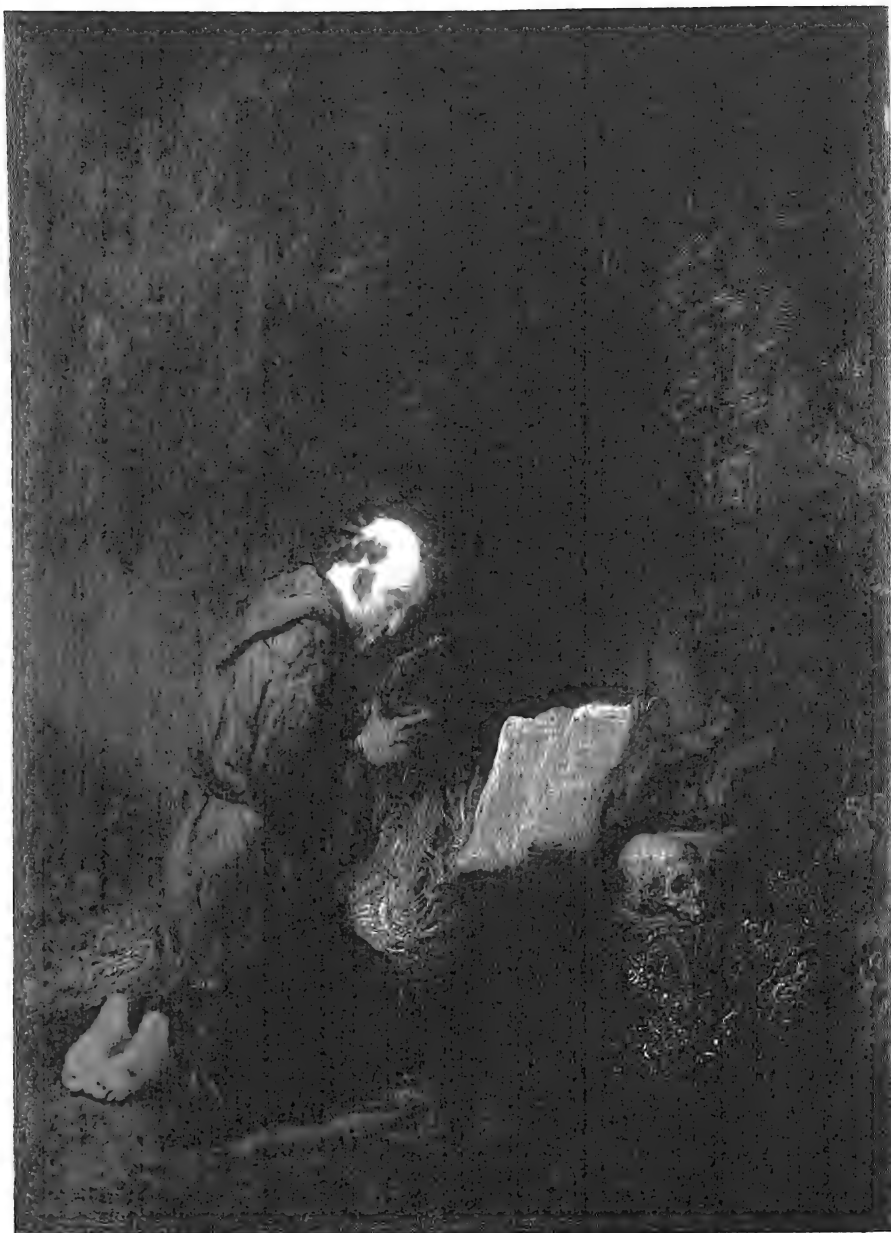
607. ST. PETER IN PRISON. 1631. Brussels, Prince de Mérode-Westerloo. (Panel 38 : 48)



668. ST. JOHN THE BAPTIST. 1631. Los Angeles, W. R. Hearst. (Panel 64 : 48)



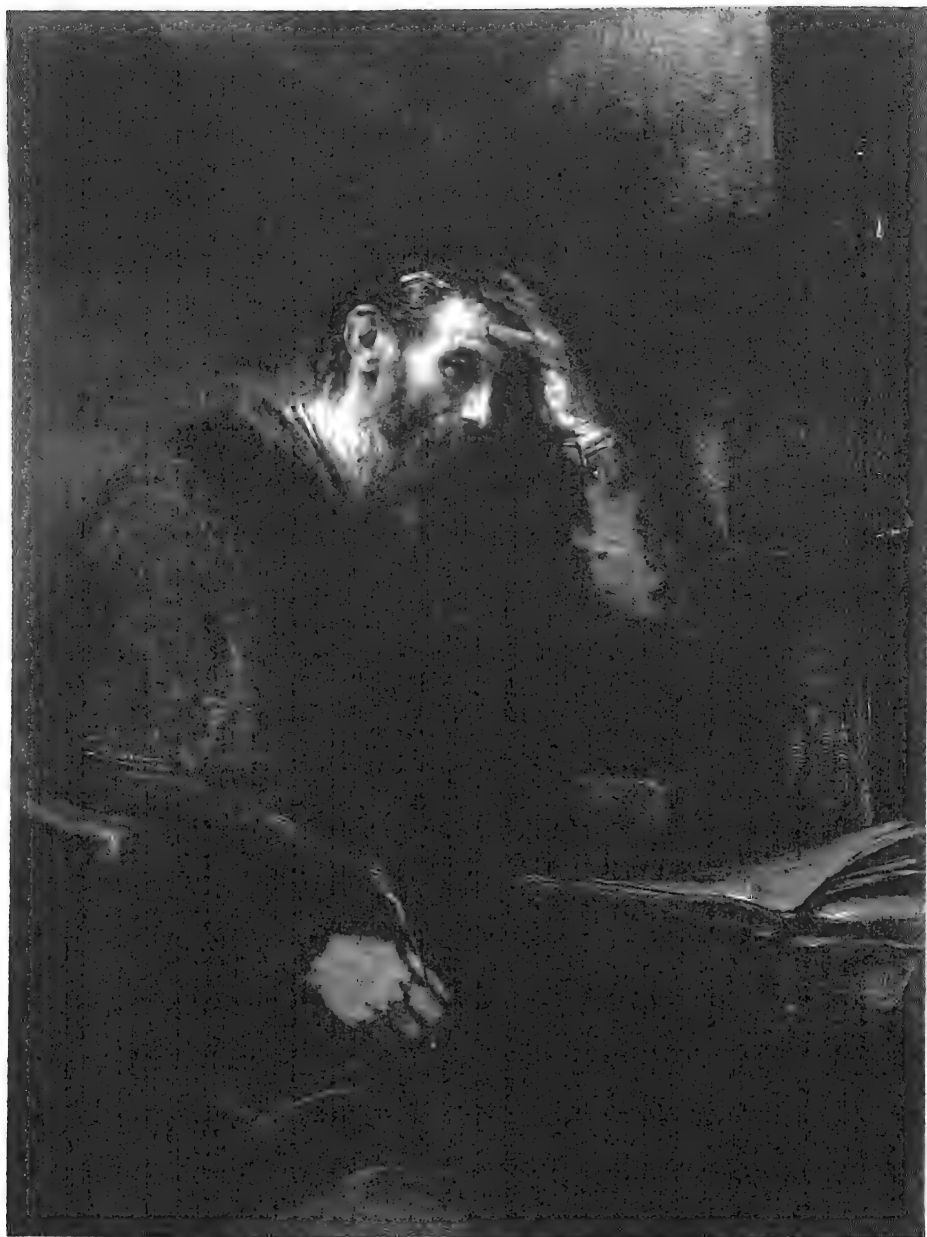
669. THE APOSTLE PETER. 1631. Stockholm, National Museum. (Canvas 72 : 54)



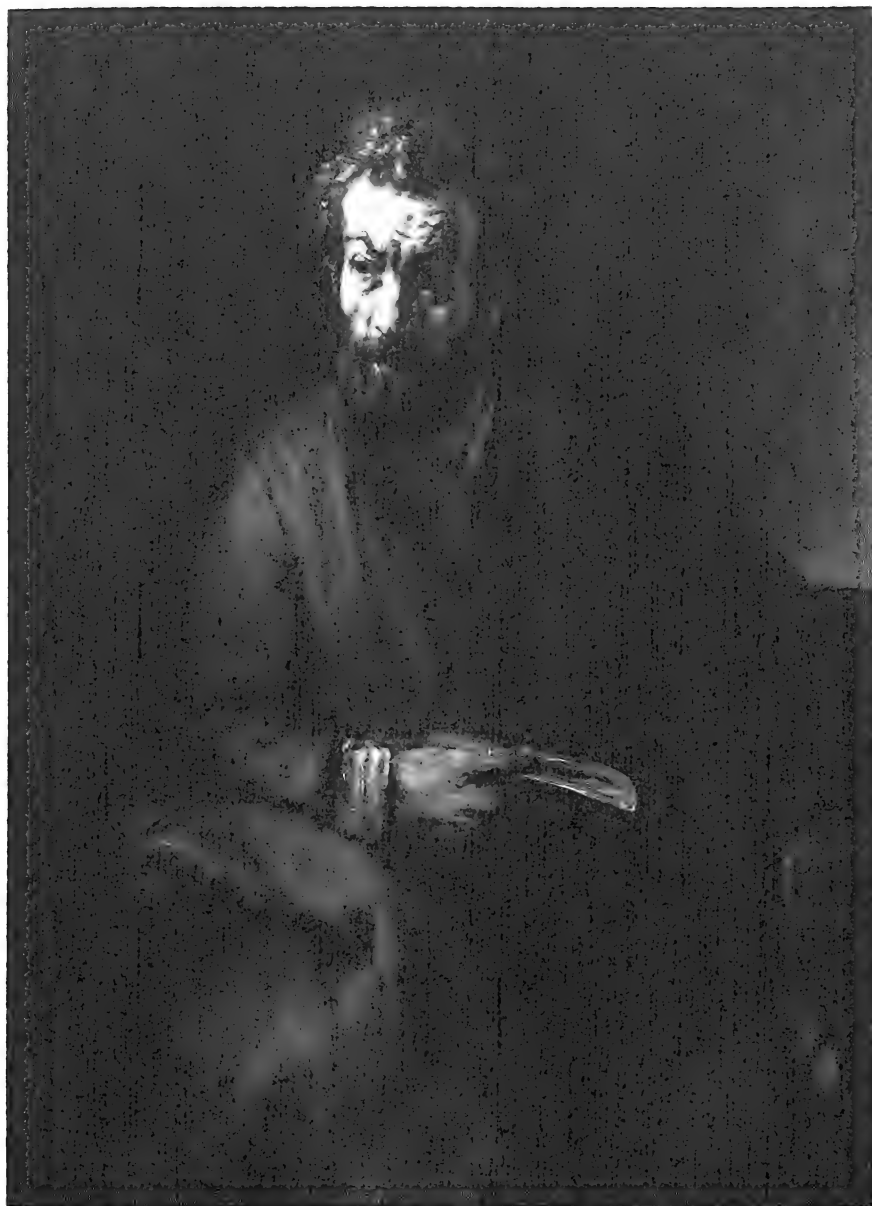
610. ST. FRANCIS AT PRAYER. 1637. London, Lady Beir. (Panel 58 : 47)



611. KING DAVID. 1651. New York, Albert Keller. (Panel 30 : 26)



612. THE APOSTLE PAUL. Philadelphia, Joseph Widener. (Canvas 129 : 102)



613. THE APOSTLE BARTHOLOMEW. 1957. New York, Henry Goldman. (Canvas 126,5 : 100,5)



614. THE EVANGELIST MATTHEW, WITH AN ANGEL DICTATING. 1661. Paris, Louvre. (Canvas 96 : 81)



615. THE APOSTLE BARTHOLOMEW. 1661. Downton Castle, A. R. Boughton Knight. (Canvas 87 : 74)



616. AN APOSTLE PRAYING. 1661. Vienna, Harrach Gallery. (Canvas 83 : 67).



617. ST. JAMES. 1661. New York, John N. Willys. (Canvas 90 : 74).



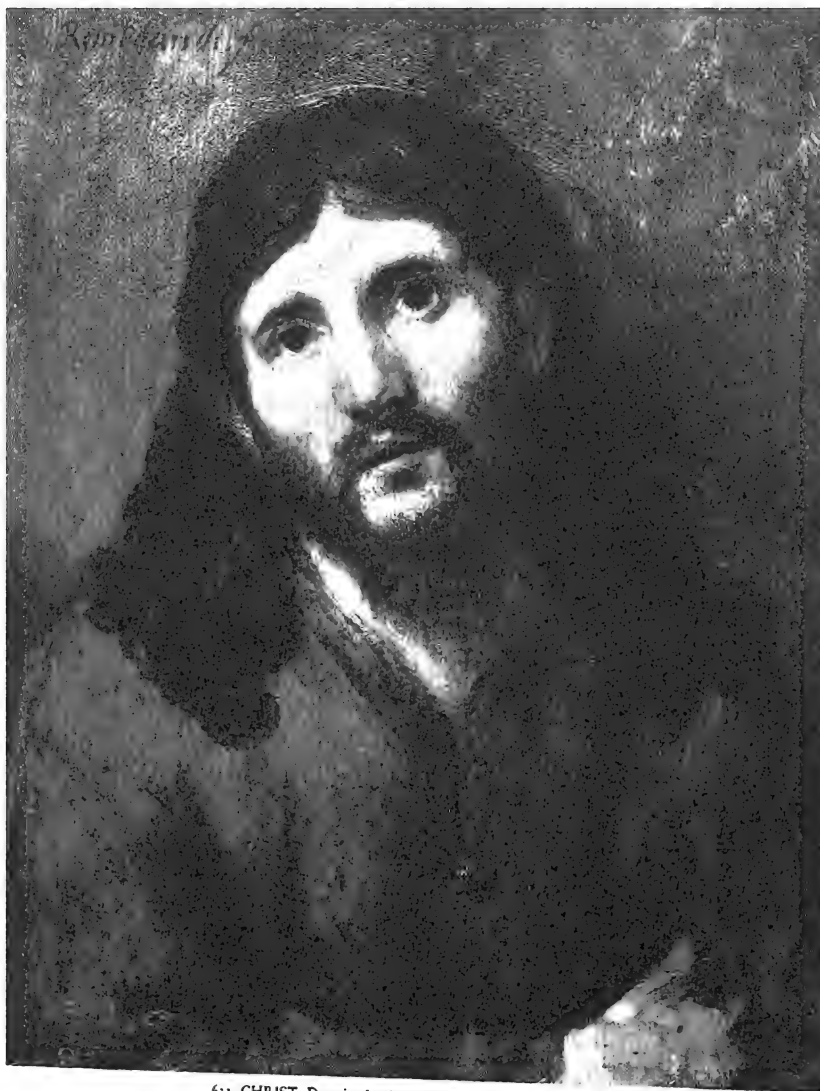
618. AN EVANGELIST WRITING. Dieric (Holland), D. Katz.
(Canvas 103 : 96)



619. AN EVANGELIST WRITING. Sarasota, John and Mabel Ringling Art Museum.
(Canvas 105 : 82)



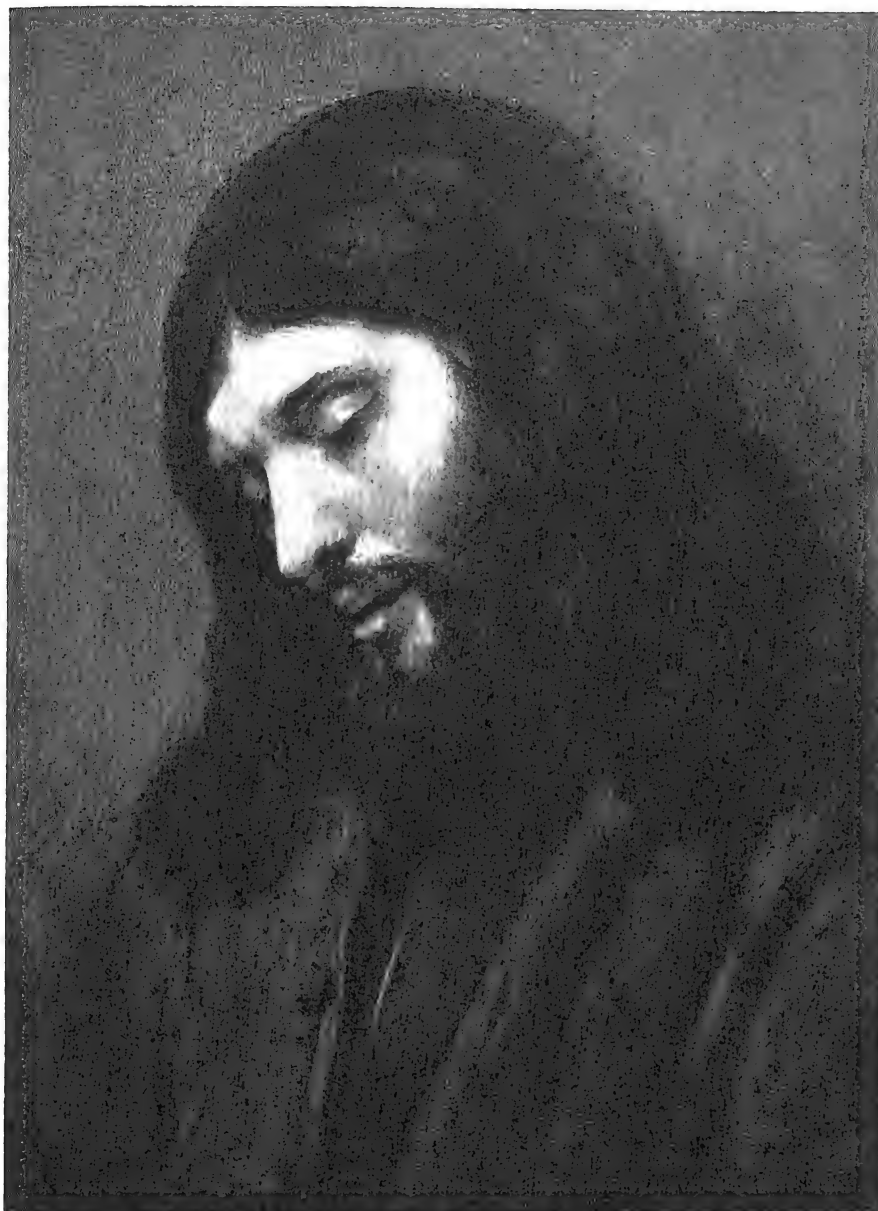
620. CHRIST. The Hague, Bredius Museum. (Panel 25,5 : 21)



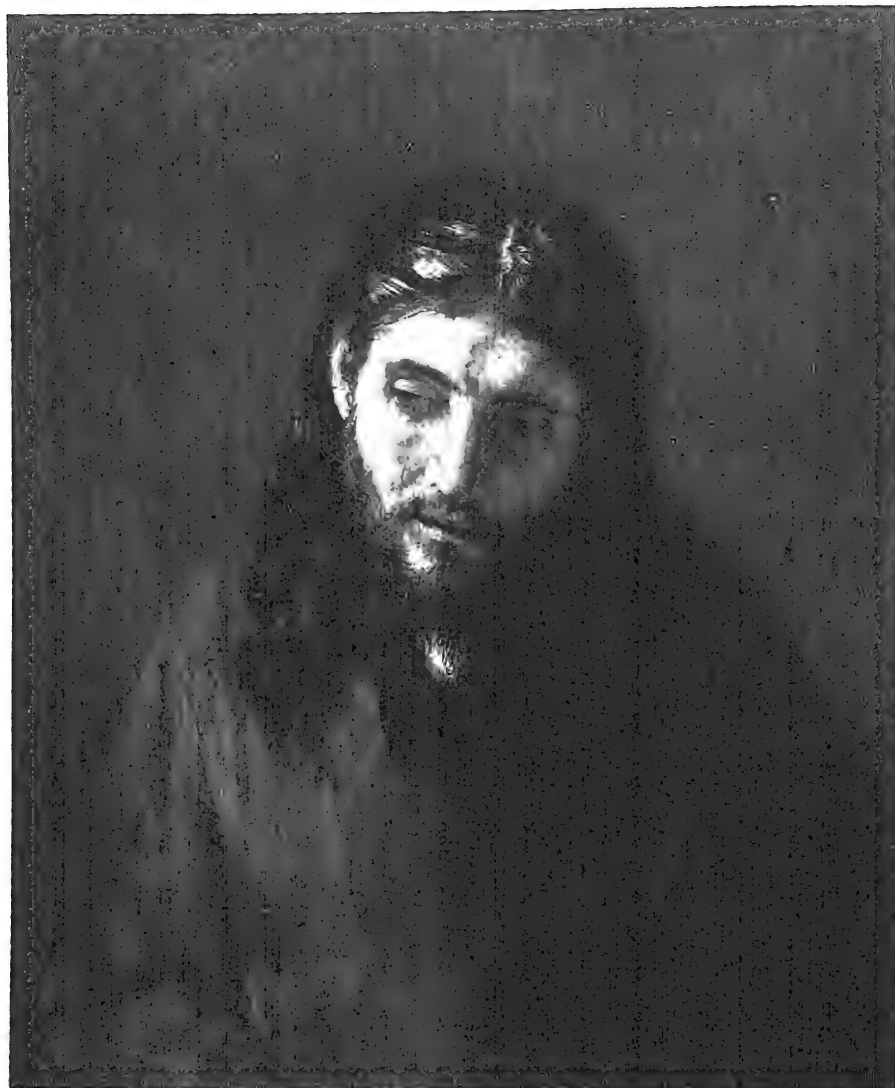
621. CHRIST. Detroit, Institute of Arts. (Panel 25 : 23)



622. CHRIST. Berlin, Kaiser Friedrich Museum. (Panel 25 : 20)



623. CHRIST. London, J. Leger & Son. (Panel 24,2 : 19)



624. CHRIST. 1656. Philadelphia, Museum (John G. Johnson Collection). <Panel 33,5 : 29>



625. CHRIST. Basle, Private collection. (Panel 25,5 : 20)



626. CHRIST. New York, Metropolitan Museum. (Canvas 47 : 37)



627. CHRIST. New York, Lord Duveen of Millbank. (Panel 62 : 49)



628. CHRIST. America, Private collection. (Canvas 108 : 89)



629. CHRIST. 1661. New York, Jules S. Bache. (Canvas 94,5 : 81,5)



630. CHRIST. 1661. Munich, Altere Pinakothek. (Canvas 81 : 64)

SUPPLEMENT



61. THE WRATH OF AHASUERUS. Amsterdam, P. de Boer. (Canvas 130 : 164)



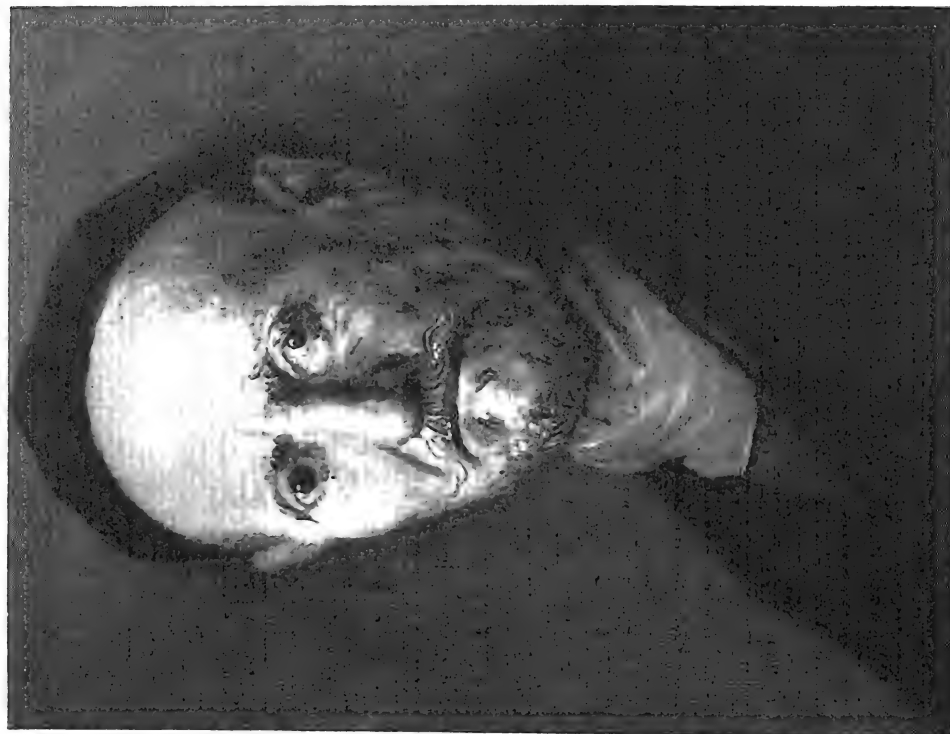
632. MUSICAL PARTY. 1626. Dieren, D. Katz. <Panel 63 : 48>



633. PORTRAIT OF AN OLD MAN. England, Private collection. (Panel 24,5 : 20,5)



634. SASKIA. 1633. Dublin, Henry M. Sinclair. (Panel 72 : 48)



635. REMBRANDT'S FATHER. Dierckx, D. Katz. (Panel 18 : 16)



636. STUDY OF A MAN'S HEAD. America, Private collection. (Panel 22,5 : 16,5)



637. SELF-PORTRAIT. Dierckx, D. Kacz. (Panel 57 : 44)



638. PORTRAIT OF A RABBI. Dierckx, D. Kacz. (Panel 48 : 36)



639. JUNO. Dieren. D. Katz. (Canvas 127 : 62,5)

NOTES
AND INDEX OF COLLECTIONS

The notes are restricted in the main to short indications of signature and date, certain explanations of subject, and, in the case of portraits, biographical details. They also give the reference to the corresponding numbers in Hofstede de Groot's catalogue of Rembrandt's paintings, in which all important information as to the history of the pictures is to be found. In the case of recently discovered pictures, the provenance and most important literature on the subject is indicated, to facilitate more thorough study. — References to the more recent monographs on Rembrandt, by Valentiner, Hind, Weisbach, Bauch, etc. are omitted. A systematic bibliography of the existing literature on Rembrandt will be found in the appendix to O. Benesch's book *Rembrandt, Werke und Forschung*, Vienna, 1935.

ABBREVIATIONS:

- HdG. (in reference to pictures) = C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis...*, vol. 6, Rembrandt, Esslingen—Paris, 1915.
- HdG. (in reference to drawings) = C. Hofstede de Groot, *Die Handzeichnungen Rembrandts*, Haarlem 1906.
- Valentiner (in reference to drawings) = W. R. Valentiner, *Rembrandt, Des Meisters Handzeichnungen*, Stuttgart—Berlin, vol. I (1928), vol. II (1934).
- B. (in reference to etchings) = Bartsch, *Catalogue raisonné de toutes les estampes de Rembrandt*, Vienna, 1797. (Bartsch's numbers also correspond to those in: W. von Seidlitz—H. W. Singer, *Die Radierungen Rembrandts*, Leipzig, 1922.)

NOTES

- 1 *Self-portrait*. HdG 533.
- 2 *Self-portrait*. HdG 542. Signed with monogram and dated: 1629.
- 3 *Self-portrait*. HdG 549. Signed with monogram. Several replicas and copies of this portrait exist.
- 4 *Self-portrait*. Signed with monogram and dated: 1629. Published by W. R. Valentiner, in "Art in America" 14 (1925-26) 117.
- 5 *Self-portrait*. HdG 531. Signed with monogram. Similar in expression and pose of the head to Rembrandt's small etching B. 316 (1630).
- 6 *Self-portrait*. HdG 544. A drawing for this picture is in the British Museum (HdG 895; Valentiner II, 657).
- 7 *Self-portrait*. HdG 552. From the collections of R. B. Berens, London, and C. R. Lamb, Näsby (sold by auction in New York on February 21, 1923, No. 620).
- 8 *Self-portrait*. HdG 529. Signed with monogram and dated: 1629.
- 9 *Self-portrait*. HdG 530. Signed with monogram and dated: 1630. Similar to the small etching, B. 4.—The picture has recently been sold.
- 10 *Self-portrait*. HdG 564. Signed with monogram.
- 11 *Self-portrait*. HdG 570. Formerly in the collection of Comte H. Delaborde in Paris.
- 12 *Self-portrait*. HdG 552A. Signed: Rembrandt. The original is unknown to me.
- 13 *Self-portrait*. Identical with HdG 591, 601 and 486. Engraved by T. Worledge, and in mezzotint by D. Martin in 1765. Since then lost sight of, and rediscovered only a few years ago (Valentiner, *Rembrandt, Wieder-gefundene Gemälde*, 1921, p. 7). From the Onnes van Nyenrode collection at Breukelen (Holland).
- 14 *Self-portrait*. Signed with monogram. Several replicas exist, and the authenticity of this version is doubted by some authorities.
- 15 *Self-portrait laughing*. HdG 572. Signed: Rembrandt f. 1633. From the E. Warneck collection, sold in Paris, May 26, 1926. (No. 68.)
- 16 *Self-portrait*. HdG 350. Signed: Rembrandt f. 1631. A replica, without the poodle, was formerly in the collection of Baron A. de Schickler in Paris.
- 17 *Self-portrait*. HdG 573. Signed: R. H. L. van Rijn 1632. Probably companion piece to No. 86. Copies of this picture often appear. Formerly in the collection of Lord Leconfield at Petworth.
- 18 *Self-portrait*. HdG 566. Signed: Rembrandt f. 1633.
- 19 *Self-portrait*. HdG 567. Signed: Rembrandt f. 1634.
- 20 *Self-portrait*. HdG 538. A strip about 12 cm. wide has been added at the bottom. The picture must originally have been wider and higher.
- 21 *Self-portrait*. HdG 526. Signed: Rembrandt f. 1634.
- 22 *Self-portrait*. HdG 534. Signed: Rembrandt f. 1634.
- 23 *Self-portrait*. HdG 525.
- 24 *Self-portrait*. HdG 545. Signed: Rembrandt f.
- 25 *Self-portrait*. HdG 584. Signed: Rembrandt f. 1635.
- 26 *Self-portrait*. HdG 582. Signed: Rembrandt.
- 27 *Self-portrait*. HdG 559. Signed: Rembrandt.
- 28 *Self-portrait*. HdG 541.
- 29 *Self-portrait*. HdG 568. Signed: Rembrandt f. 1637.
- 30 *Self-portrait with Saskia*. HdG 334. Signed: Rembrandt f.
- 31 *Self-portrait with bittern*. HdG 283. Signed: Rembrandt fc. 1639.
- 32 *Self-portrait*. HdG 576. Signed: Rembrandt f. 163 ..
- 33 *Self-portrait*. HdG 585.
- 34 *Self-portrait*. HdG 550. Signed: Rembrandt f. 1640 conterfeyct. The pose is strongly influenced by Raphael's portrait of Baldassare Castiglione (Louvre, Paris), of which Rembrandt had made a sketch when it was sold by auction in Amsterdam in 1639 (HdG 1430; Valentiner II, 626). Rembrandt's etching of 1639 (B. 21) shows this influence even more clearly.
- 35 *Self-portrait*. HdG 570. Signed: Rembrandt f. 1643.
- 36 *Self-portrait*. HdG 565. Formerly in the H. S. Terrell collection in New York. This picture was offered for sale by auction at Sotheby's, London, June 23rd 1937, but bought in.
- 37 *Self-portrait*. HdG 555. Signed: Rembrandt f. 164 ..
- 38 *Self-portrait*. HdG 547. Signed: Re....
- 39 *Self-portrait*. HdG 574. Signed: Rembrandt f. 1650.
- 40 *Self-portrait*. HdG 548. Signed: Re.... This picture has also been attributed (in my opinion wrongly) to Carel Fabritius, and was exhibited under that name at the Exhibition of Painters of the Delft school at Rotterdam in 1935.

- 41 *Self-portrait* (?). Identical with HdG 593 B. Signed: Rembrandt f. 1650. Published by Hofstede de Groot in *Die holländische Kritik der jetzigen Rembrandtforschung*, 1922. There the date is wrongly given as 1660. The original is unknown to me, but in my opinion can hardly be a self-portrait. —Formerly in the collection of Lord Islington (Sir John Dickson-Poynder), and recently sold from the collection of N. B. Hersloff to another American collector.
- 42 *Self-portrait*. HdG 580. Signed: dt f. 1652. The signature became visible in 1926 after the picture had been cleaned. (G. Glück, *Rembrandts Selbstbildnis aus dem Jahre 1652*, *Jahrbuch der Kunsthistorischen Sammlungen*. N. F. Bd. 2 [1928] 317.)
- 43 *Self-portrait*. HdG 536. Signed: Rembrandt f. 1654(?)
- 44 *Self-portrait*. HdG 528. Signed: Rembrandt f. 1655.
- 45 *Self-portrait*. HdG 539.
- 46 *Self-portrait*. HdG 537. Signed: Rembrandt f. 1657. Until the second version came to light (No. 47), this picture was generally accepted as authentic; it is now doubted by certain critics. I am still inclined to uphold the authenticity of the Dresden version; Hofstede de Groot, on the other hand, was among those who favoured the other. The reproduction of both versions here may serve as one example of the kind of difficulty that critics often have to face.
- 47 *Self-portrait*. Signed: . . . brandt 1653. Probably once rectangular. Published in the *Burlington Magazine* 46 (1925) 259 by R. R. Tatlock, and 47 (1925) 160 by A. C. Mayer. See note on the preceding No. It is possible that the date 1653 correctly records the year in which this portrait was painted; 1657 (the date of the other portrait in question) seems very late. From the E. Lindley Wood collection in Temple Newsam, where Waagen saw it in 1856.
- 48 *Self-portrait*. HdG 553. Signed: Rembrandt f. 1657. Since the picture was cleaned and freed from later additions by Dr. A. M. de Wild of The Hague, the date must be read as 1657 (not 1659).
- 49 *Self-portrait*. HdG 581. Signed: Rembrandt f.
- 50 *Self-portrait*. HdG 563. Signed: Rembrandt f. 1658.
- 51 *Self-portrait*. HdG 554. Signed: Rembrandt f. 1659. From the collection of the Duke of Buccleuch.
- 52 *Self-portrait*. HdG 556. Signed: Rembrandt. From the collections of the Marquess of Landsdowne, Bowood, and the Earl of Iveagh. The latter bequeathed it, with other works of art and his house at Kenwood, to the English Nation.
- 53 *Self-portrait*. HdG 569. Signed, by a later hand: Rem F. 1660.
- 54 *Self-portrait*. HdG 562. Signed: Rembrandt f. 1660.
- 55 *Self-portrait*. HdG 551.
- 56 *Self-portrait*. HdG 579. Signed: Rembrandt f. 166(o). This portrait, formerly in the collection of the Duke of Portland at Welbeck Abbey, only recently became known to students, and was published by Sir Charles Holmes in the *Burlington Magazine* 62 (1933) 103. The picture is damaged.
- 57 *Self-portrait*. Published by R. Fry in the *Burlington Magazine* 30 (1921) 262.
- 58 *Self-portrait*. HdG 524.
- 59 *Self-portrait*. HdG 575. Signed: Rembrandt f. 1661. According to Valentiner (*Kunstchronik* N. F. 32 [1920] 219) and Schmidt-Degener, Rembrandt has here represented himself as the apostle Paul. In that case the picture would belong to a series of apostles painted by Rembrandt about 1661. See note to No. 615.
- 60 *Self-portrait*. HdG 540.
- 61 *Self-portrait*. HdG 560.
- 62 *Self-portrait*. HdG 527. Signed: Rembrandt f. 1669. At present exhibited at the Rijksmuseum, Amsterdam. From the collection of M. Kappel, Berlin.
- 63 *Rembrandt's mother*. HdG 687 and 322. Probably companion picture to our No. 75. Rembrandt's mother Neeltgen Willemsdochter van Zuytbrouck was married at Leyden on Oct. 8, 1589 to the miller Harmen Gerritsz. van Rijn. She died at Leyden in 1640 (buried Sept. 14). See also note to No. 72.
- 64 *Rembrandt's mother*. HdG 685. This portrait is particularly close in style to Rembrandt's etching of 1628 (B. 352), and is therefore probably of the same date.
- 65 *Rembrandt's mother*. Signed: R 162(7). From the collection of Princess Maria Nikolajewna, St. Petersburg (Catalogue by Baron von Wrangel, 1913, No. 22), and the Dehn collection.
- 66 *Rembrandt's mother*. HdG 685 A. Signed with monogram. Published by me in the *Burlington Magazine* 25 (1914) 325.
- 67 *Rembrandt's mother*. HdG 686. There are several replicas and copies of this picture known, all of them inferior to this.
- 68 *Old woman reading*. HdG 320. Signed: Rembrandt P. The picture was offered for sale by auction at Sotheby's, London, July 5, 1917 (No. 543), but bought in.
- 69 *Rembrandt's mother as Hannah*. HdG 316. Signed with monogram and dated: 1631. From the museum at Oldenburg.
- 70 *Rembrandt's mother*. HdG 688.

- 71 *Rembrandt's mother*. HdG 511. Signed: Rembrandt f. 1639.
- 72 *Rembrandt's father*. Signed with monogram. Harmen Gerritsz. van Rijn (1560-1630) was a miller at Leyden. The identification of the sitter in the foregoing Nos. (and in several etchings by R.) as Rembrandt's mother, and in the present portrait as Rembrandt's father, is further confirmed by the fact that Gerard Dou, who entered Rembrandt's studio in 1628, painted both models as companion portraits, which are now in the Museum at Cassel. This portrait appeared for the first time at the L. Nardus sale at Amsterdam on June 5, 1917 (No. 12), from the collections of M. Blom, Antwerp, and W. A. Warwick.
- 73 *Rembrandt's father*. HdG 672. Perhaps a study for a penitent St. Peter.
- 74 *Rembrandt's father*. HdG 682. Signed with monogram and dated: 1629. From the collection of L. Mandl, Wiesbaden, and R. Busch, Mainz. A replica is in the Museum at Copenhagen.
- 75 *Rembrandt's father*. HdG 683. Probably the companion picture to our No. 63. The copies at Nantes and Tours, mentioned by Hofstede de Groot, derive from another prototype, with the head turned to the left. The present picture came from the collection of Dr. P. Muller in Paris, and was thought by Hofstede de Groot to be only a copy.
- 76 *Rembrandt's father*. HdG 677. Signed with monogram and dated: 1630.
- 77 *Rembrandt's father*. HdG 676. Very similar to the etched self-portrait of 1630 (B. 304).
- 78 *Rembrandt's father*. HdG 674. It has been doubted whether the person represented in this portrait, as well as in No. 80 and 82, is really Rembrandt's father, since in other pictures he appears older.
- 79 *Rembrandt's father*. HdG 673. Traces of the old signature are visible underneath a modern one (Rembrandt f.).
- 80 *Rembrandt's father*. HdG 681. Signed with monogram. See note to No. 78.
- 81 *Rembrandt's father*. HdG 675. Signed with monogram. Several copies of this picture are known.
- 82 *Rembrandt's father*. HdG 679. Signed with monogram and dated: 1631. Since Rembrandt's father died in 1630, it seems unlikely that he could have served as the model for this picture. See also note to No. 78.
- 83 *Rembrandt's sister*. HdG 505. It is generally supposed that this model, who frequently appears in Rembrandt's pictures at the beginning of the 1630's, is Rembrandt's sister Liesbeth van Rijn (died after 1651). There is, however, no direct proof of the identification.
- 84 *Rembrandt's sister*. HdG 697. Signed: R. H. L. van Rijn 1632.
- 85 *Rembrandt's sister*. HdG 698. Signed: R. H. L. van Rijn 1632.
- 86 *Rembrandt's sister*. HdG 696. Signed: R. H. L. van Rijn 1632. From the collection of Lord Leconfield at Petworth. Probably a companion picture to No. 17.
- 87 *Rembrandt's sister*. HdG 694. Signed: R. H. L. van Rijn 1632.
- 88 *Rembrandt's sister*. HdG 695. From the collection of Marquise de Carcano, sold in Paris on May 30, 1912 (No. 171).
- 89 *Rembrandt's sister*. HdG 699. Signed: R. H. L. van Rijn 1632. From the Liechtenstein collection, Vienna.
- 90 *Rembrandt's sister*. HdG 693. Signed: R. H. L. van Rijn 1633. From the collections of Sir J. B. Robinson, London, and Albert R. Jones, Kansas City. Recently sold to an American collector.
- 91 *Rembrandt's sister*. HdG. When another version of this portrait first became known (Alfred Thieme collection; now in the Leipzig Museum, HdG 692), the present picture was declared by some to be a copy. It is now recognized that this was a mistake, and the Stockholm picture is acknowledged as before to be an original by Rembrandt.
- 92 *Saskia van Uylenburch*. HdG 886. Saskia van Uylenburch (born 1612/13, died June 14, 1642) became Rembrandt's wife in 1634. She was a relation of the art-dealer Hendrick Uylenburch in whose house Rembrandt lived when he moved to Amsterdam. Uylenburch printed and published Rembrandt's second plate of the large Descent from the Cross (B. 81). Drawn and painted portraits of Saskia by Rembrandt occur from 1632 onwards. See my note in *Zeitschrift für bildende Kunst*, N. F. 32 (1921) 147.—From the collection of L. Mandl, Wiesbaden.
- 93 *Saskia*. From the collection of E. May in Paris. Published by Hofstede de Groot in *Die holländische Kritik der jetzigen Rembrandtforschung*, 1922, p. 32.
- 94 *Saskia van Uylenburch*. HdG 606. Signed: Rembrandt f. 1633. From the collection of Lord Elgin, Broom Hall.
- 95 *Rembrandt's sister*. HdG 691. Signed: Rembrandt f. 1633. From the collection of C. von Hollitscher, Berlin, and the Chillingworth collection, sold in Lucerne September 5, 1922 (No. 34).
- 96 *Saskia van Uylenburch*. HdG 615.
- 97 *Saskia*. HdG 608. Signed: Rembrandt f. 1633.
- 98 *Saskia as Flora*. HdG 204. From the collection of J. H. Meyer de Stadelhofen at Hermance.
- 99 *Saskia*. HdG 612. Signed: R. H. L. van Rijn 1633..

- 100 *Rembrandt's sister*. Signed: Rembrandt f. 1634. Appeared for the first time in a public auction sale at Amsterdam on June 4, 1929 (No. 45). From the Burin des Rois collection at The Hague.
- 101 *Saskia*. HdG 607. Two drawings for this picture exist, in Vienna (HdG 1431; not in Valentiner) and in the collection of the late C. Hofstede de Groot (Valentiner II, 674; doubted by some authorities).
- 102 *Saskia as Flora*. HdG 206. Signed: Rembrandt f. 1634.
- 103 *Saskia as Flora*. HdG 205. Signed: Rembrandt f. 1633. Several copies of this picture exist.
- 104 *Saskia van Uylenburch*. HdG 613. Signed: Rembrandt f. 1635.
- 105 *Saskia*. HdG 611. Signed: Rembrandt f. 1635. From the collection of Samuel S. Joseph in London.
- 106 *Saskia*. HdG 614. Signed: Rembrandt f. 1636.
- 107 *Young woman at her toilet*. HdG 307. Signed: Rem...
- 108 *Saskia with a red flower*. HdG 609. Signed: Rembrandt f. 1641.
- 109 *Saskia?* HdG. 605. Signed: Rembrandt f. 1643. The resemblance of this portrait to the accept portraits of Saskia is not entirely convincing. If it represents Saskia at all, it must be a posthumous portrait, painted a year after her death.
- 110 *Hendrickje Stoffels*. HdG 305. Signed: Rembr... f. 164... Hendrickje Stoffels (1626—before 1664) is mentioned for the first time in 1649 as a member of Rembrandt's household. She became his second wife, but in view of a clause in Saskia's will she was probably never officially married to him. We have no documentary proof that this and the following Nos. really represent Hendrickje Stoffels, but the frequent reappearance of this model in Rembrandt's pictures of the 1650's is most easily so explained.
- 111 *Hendrickje Stoffels*. HdG 721.
- 112 *Hendrickje Stoffels*. HdG 717. From the collections of O. Huldshinsky, Berlin, and Lord Melchett, London.
- 113 *Hendrickje Stoffels*. HdG 715. Signed: Rembrandt f. 166...
- 114 *Hendrickje Stoffels as Flora*. HdG 202. From the collection of Earl Spencer. Althorp.
- 115 *Hendrickje Stoffels*. HdG 718. Signed: Rembrandt (sic!).
- 116 *Hendrickje Stoffels*. HdG 716.
- 117 *Hendrickje Stoffels as Venus*. HdG 215.
- 118 *Hendrickje Stoffels*. HdG 720. Signed: Rembrandt f. 1660.
- 119 *Titus*. HdG 489. Titus, the only surviving child of Rembrandt and Saskia, was born in 1641. He died in 1668, before his father. This and the following portraits are in all probability of him. From the collection of Earl Spencer, Althorp.
- 120 *Titus*. HdG 706. Signed: Rembrandt f. 1655.
- 121 *Titus*. HdG 702. Signed: Rembrandt f. 1655.
- 122 *Titus*. HdG 238.
- 123 *Titus*. HdG 704. Signed: R.
- 124 *Titus*. HdG 707. Signed: Rembrandt f. 1660. From the collection of the Duke of Rutland at Belvoir Castle.
- 125 *Titus*. Identical with HdG 787H and 827C? Published by Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 80. From the Lermoyez collection in Paris.
- 126 *Titus*. HdG 709. From the Hermitage at Leningrad.
- 127 *Titus?* HdG 708. When I saw this picture, before it was cleaned, I did not consider it to be genuine. I have not seen it since, and therefore prefer to reserve judgment upon it. In any case it is probably not a portrait of Titus. The present reproduction shows the picture as it appears after extensive and disfiguring repaints had been removed. From the collections of T. Humphrey Ward and George Salting, London.
- 128 *Rembrandt's brother*. HdG 261. The sitter in this and the following Nos. (128-131) is generally identified as Rembrandt's brother Adriaen. Adriaen, however, lived at Leyden; and he died in November 1652 (Oud-Holland 29 [1911] 55); whereas this model appears in a picture dated 1654 (our No. 131).
- 129 *Rembrandt's brother*. HdG 420.
- 130 *Rembrandt's brother*. HdG 304. Signed: Rembrandt f. 1650.
- 131 *Rembrandt's brother*. HdG 442. Signed: Rembrandt f. 1654. See note to No. 128.
- 132 *A warrior*. Signed: R. H. v. Rhijn. From a private collection in Brussels.
- 133 *Man with turban*. HdG 345. From the collection of F. May, Brussels.
- 134 *Laughing man*. HdG 543. Formerly wrongly considered to be a self-portrait.
- 135 *A man*. HdG 266.
- 136 *Old man*. HdG 388. Signed with monogram.
- 137 *Study of a head*. HdG 456. From the collection of Stephan von Auspitz in Vienna. Studies of this kind often occur in Rembrandt's work. Compare the following sketch.

- 138 *Study of a head*. See note to No. 137.
- 139 *Constantijn Huygens*. HdG 571. Schmidt-Degener was the first to recognize in this picture (which was once considered to be a self-portrait of Rembrandt) a portrait of Constantijn Huygens (1596-1687). Huygens, poet and secretary to Prince Frederick Henry of Orange, was one of Rembrandt's first patrons (see note to No. 501), and it is to him that we owe the earliest criticism of the art of Rembrandt and Lievens.
- 140 *An old man*. HdG 390.
- 141 *An old man with golden cross*. HdG 371. Signed with monogram and dated: 1630.
- 142 *Young man*. HdG 354. Signed with monogram and dated: 1631.
- 143 *A man*. HdG 577. Signed with monogram and dated: 1631. According to Valentiner a self-portrait of Rembrandt. From the E. D. Libbey collection, Toledo.
- 144 *An officer*. HdG 375A. Signed with monogram and dated: 1631. According to Valentiner a self-portrait of Rembrandt.
- 145 *Nicolaus Ruts*. HdG 670. Signed with monogram and dated: 1631. Nicolaus Ruts (1573-1638) was an Amsterdam merchant. The name of the sitter is known from a drawing after this picture by A. Delfos, with the inscription: "Het portret van Nicolaas Ruts, levensgroot door Rembrandt van Rijn 1633 (!). A. Delfos, 1799 thans bij den Heer Joost Romswinkel te Leiden." When Ruts' daughter Susanna married in 1636, she possessed among other things: "'t Contrefeytsel van Nicolaes Ruts bij Rembrandt gedaen." The picture was in the possession of descendants of Ruts until about 1800.
- 146 *A scholar*. HdG 775. Signed with monogram and dated: 1631.
- 147 *An old man*. HdG 417. Signed: R. H. L. van Rijn 1632. From the museum at Oldenburg.
- 148 *Man with bald head*. HdG 372. Signed with monogram and dated: 1632.
- 149 *An old man*. HdG 443. From the collections of Clement A. Griscom, Philadelphia, and M. Kappel, Berlin.
- 150 *An old man*. HdG 436.
- 151 *An old man*. HdG 416. In my opinion not quite certainly authentic. From the museum at Oldenburg. Afterwards in the V. Hahn sale, Berlin, June 27, 1932.
- 152 *Study of an old man's head*. HdG 373. Signed: R. H. L. van Rijn 1632.
- 153 *A young man*. HdG 736A. The authenticity of this picture has often been doubted, in my opinion without justification. From the collection of W. Coats at Dalskairth.
- 154 *A young man*. HdG 762.
- 155 *A young man*. HdG 783. Signed: R. H. L. van Rijn 1632.
- 156 *An unknown man*. HdG 557 and 588. Signed: R. H. L. van Rijn 1632. Wrongly considered to be a self-portrait of Rembrandt. From the collections of M. Kann and Senator Mir, both in Paris.
- 157 *A young man*. HdG 773.
- 158 *Portrait of a man*. HdG 759. Signed: R. The authenticity of this picture has often been doubted. It is badly damaged, and is at present hung in such a way that it is impossible to judge.
- 159 *A man*. HdG 733. Signed: Rembrandt ft. 1632. Companion picture to No. 338.
- 160 *Man's portrait*. HdG 761. Signed: R. H. L. van Rijn 1632 aet. 40. Valentiner supposes this to be a companion piece to the portrait of a lady dated 1633 in the Metropolitan Museum (No. 335).
- 161 *Maurits Huygens*. HdG 654. Signed: R. H. L. van Rijn 1632. Maurits Huygens (1595-1642), a brother of Constantijn Huygens (No. 139), was secretary to the Council of State. The name of the sitter is written in an old hand on the back of the picture. His portrait is mentioned as early as 1641 in the will of Jacob de Gheyn, canon of S. Maria at Utrecht (Oud-Holland 33 [1915] 126).
- 162 *Young man*. HdG 745. Signed: R. H. L. van Rijn 1632. Valentiner supposes this to be a portrait of Constantijn Huygens. (Onze Kunst, 1907, I, 162.)
- 163 *A man*. HdG 785. Companion picture to No. 332.
- 164 *Lieven Willemsz. van Coppenol*. HdG 635. Signed (on the letter): R. H. L. van Rijn. Although this picture is already recorded in an 18th century sale as a portrait of van Coppenol, the identification is very doubtful. The portrait shows no resemblance at all to the acknowledged portraits of later date. Compare our No. 291, and the etchings by Rembrandt (B. 282 and 283).
- 165 *The husband of Cornelia Pronck*. HdG 668. Signed: Rembrandt ft. 1632 AE 47. Companion picture to No. 336. Bequeathed to the Louvre in 1932 by H. Péreire of Paris.
- 166 *Marten Looten*. HdG 659. On the letter are a few lines of writing, beginning: "Maerten Looten XI January 1632", and ending with the signature: R. H. L. Maerten Looten, born in Bruges in 1585 or 1586, was an Amsterdam merchant. From the G. Lindsay Holford collection, London, sold by auction in London, May 17, 1928 (No. 34).
- 167 *A man of the Beresteyn family*. HdG 624. Signed: R. H. L. van Rijn 1632. Companion picture to No. 331. Both portraits once belonged to the van Beresteyn-Vucht

- Family, but so far it has been impossible to establish, which members of the family are here portrayed. Bequeathed by Mrs. Havemeyer to the Metropolitan Museum.
- 168 *A man*. HdG 764. Signed: R. H. L. van Rijn 1632. From the H. O. Havemeyer collection, New York.
- 169 *An oriental*. HdG 349. Signed: R. H. L. f. 1632. From the W. K. Vanderbilt collection.
- 170 *Joris de Caullery*. HdG 633. Signed: R. H. L. van Rijn 1632. The identification of the sitter as Joris de Caullery (c. 1600-c. 1661), a ship's captain and later a wine-merchant and innkeeper at The Hague, is based on the fact that this man is known to have given to his daughter, on the 16th June 1654, a portrait of himself "with a musket in his hand" by Rembrandt; and this is the only known portrait by Rembrandt which suits the description. Joris de Caullery had his portrait painted by other artists as well (see Oud-Holland II [1893], 127). From the Yerkes collection, sold by auction, New York, April 5, 1910, No. 84.
- 171 *J. H. Krul*. HdG 657. Signed: Rembrandt f. 1633. Jan Hermansz. Krul (1602-1644) was a smith and a poet in Amsterdam.
- 172 *A man*. HdG 736. Signed: Rembrandt f. 1633. Companion picture to No. 341. From the Charles P. Taft collection.
- 173 *Uyttenbogaert*. HdG 726. Signed: Rembrandt f. 1633. AET. 76. Johannes Uyttenbogaert (1577-1644) was a Remonstrant Preacher at The Hague. Abraham Antonisz., a admirer of Oldenbarnevelt, commissioned Rembrandt to paint this portrait. Two years later Rembrandt did an etching of the preacher in his study (B. 279).
- 174 *Musician*. HdG 760. Signed: Rembrandt f. 1633. From the W. A. Clark collection.
- 175 *Burchgraeff*. HdG 629. Signed: Rembrandt f. 1633. Willem Burchgraeff was a master-baker and corn-dealer of Rotterdam; he married Margaretha van Bilderbeecq (see No. 339).
- 176 *Man in red coat*. Signed: Rembrandt fec. 1633. Published by W. R. Valentiner in the Burlington Magazine 57 (1930) 260; according to him a companion picture to our No. 337. From the collections of Sir Philip and Capt. Lionel Ames.
- 177 *Man with wide-brimmed hat*. HdG 769. Signed: Rembrandt 1633. Companion picture to our No. 344.
- 178 *An oriental*. HdG 348. Signed: Rembrandt f. 1633. Possibly a study for a King Saul.
- 179 *A rabbi*. HdG 346. Signed: Rembrandt f. 1635. Probably intended for an Old Testament character, perhaps Aaron or some other High Priest.
- 180 *An oriental*. HdG 351. Signed: Rembrandt ft. From the Hermitage at Leningrad.
- 181 *An old man*. HdG 405. Signed: Rembrandt f. 1633.
- 182 *An old man*. HdG 419. Signed: Rembrandt f. 1633.
- 183 *Study of an old man*. HdG 369. Signed: Rembrandt 1633. From the collection of Baron Leon Jansen, Brussels (sold by auction, Amsterdam, April 26, 1927). The smallest painting known by Rembrandt.
- 184 *An old man*. HdG 427. Signed: Rembrandt f. 1634.
- 185 *An old man*. HdG 457.
- 186 *A youth*. HdG 492.
- 187 *A youth*. HdG 493. Signed: Rembrandt f. 1633.
- 188 *A youth*. HdG 491. Signed: Rembrandt f. 1633.
- 189 *A youth*. Here published for the first time.
- 190 *A youth*. HdG 490. Signed: Rembrandt 1633.
- 191 *A youth*. HdG 494. Signed: Rembrandt f. 1634.
- 192 *A warrior*. HdG 275 E. According to Valentiner (*Rembrandt paintings in America*, No. 45) a self-portrait of the artist. From the collection of Fairfax Murray, sold by auction in London, December 14, 1917.
- 193 *A man*. HdG 558. Signed: Rembrandt f. Formerly wrongly considered to be a self-portrait.
- 194 *A man*. HdG 739. Signed: Rembrandt f. 1634 aet. 47. Companion piece to our No. 354. The picture once belonged to the Raman family at Amsterdam, and probably represents a member of that family. From the de Ridder collection at Cronberg, sold by auction in Paris, June 2, 1924 (No. 55).
- 195 *A young man*. HdG 778. Signed: Rembrandt f. 1634. Formerly in the collection of King Stanislas Augustus of Poland, in the Lazienki Palace, Warsaw. Brought to St. Petersburg at the end of the last century, and given back to Poland in 1922.
- 196 *A young man*. HdG 777. Signed: Rembrandt f. 1634. Companion piece to No. 345.
- 197 *A man*. HdG 732. Signed: Rembrandt f. 1634. Companion piece to No. 346.
- 198 *A young man*. HdG 737.
- 199 *Martin Day*. HdG 637. Signed: Rembrandt f. 1634. Companion picture to No. 342. Maerten Pietersz. Day (1604-1659) was a ship's-captain of Amsterdam. He married in 1629 Johanna Machteld van Doorn. Both pictures were sold with the property of a descendant in 1798.

- 200 *Johannes Elison*. HdG 645. Signed: Rembrandt f. 1634. Companion portrait to No. 347. Johannes Elison (c. 1581-c. 1639) was a Protestant preacher at Norwich in England. While he was staying with his wife in Amsterdam in 1634, his son had the portraits of his parents painted. In his will, made in 1635, Jan Elison the younger stipulated that both portraits (no painter's name is here mentioned) should go after his death to his brother-in-law at Norwich. They remained in the possession of the family till the middle of the 19th century. See H.F. Wijnman in *Jaarboek Amstelodamum* 31 (1934) 81.
- 201 *A man*. HdG 730. Signed: Rembrandt fec. 1635. According to Valentiner probably a companion portrait to No. 350. Formerly in the collections of Lord Ashburton, C. von Hollitscher and Camillo Castiglioni, sold by auction in Amsterdam November 17, 1925 (No. 71).
- 202 *Philips Lucasz.* HdG 660. Signed: Rembrandt f. 1635. Companion portrait to No. 349. Philips Lucasz. (born at the end of the 16th century; died 1641) was a merchant in the Dutch Indies, and in 1633 Commander of the mercantile fleet returning to Holland. The golden chain worn by the sitter was the usual distinction conferred by the directors of the Dutch East India Company on the Commander of a fleet after a successful voyage. In May 1635 Philips Lucasz. was again on his way to India. This portrait and its companion (No. 349) must therefore have been painted at the beginning of the year 1635. His wife Petronella Buys returned in 1640 to Holland, where she married the Burgomaster of Flushing, Jean Cardon, in 1646. (Hofstede de Groot, *Oud-Holland* 31 [1913] 236.)
- 203 *Anthonis Coopal*. HdG 634. Signed: Rembrandt f. 1635. Anthonis Coopal (1606-1672) was a secret agent of the Stadtholder Frederick Henry. On the back of the picture is inscribed in an old hand: "Antoni Coopal, Mardgraef van Antwerpen. Gewesene Ambassadeur aan t' Hof van Polen en Engelant, Raetpensionaris van Flissinge in Zeelant, etc." See No. 218 for a possible portrait of Coopal's brother.
- 204 *An officer*. HdG 786. Signed: Rembrandt f. 1636. Companion portrait to No. 352. Formerly in the Liechtenstein collection, where the lady's portrait (No. 352) still is. According to Valentiner these are perhaps the portraits of François Coopal and Titia van Uylenburch, the sister of Saskia. In the Printroom at Amsterdam there is a copy by J.M. Quinckhard, in which the name of the sitter is given as Philips van Dorp; but the portrait bears very little resemblance to him. The companion picture was also copied by Quinckhard.
- 205 *Study of a head*. HdG 415. Signed: Rembrandt f. 1635.
- 206 *An oriental*. HdG 353. Signed: Rembrandt f. 1635.
- 207 *A rabbi*. HdG 387. Signed: Rembrandt f. 1635.
- 208 *A rabbi*. HdG 398. Signed: Rembrandt f. 163(5).
- 209 *A rabbi*. HdG 409. The authenticity of this picture is doubted by certain authorities.
- 210 *An oriental*. HdG 344. Signed: Rembrandt f. 1637.
- 211 *A Polish prince*. HdG 271. Signed: Rembrandt f. 1637.
- 212 *A man*. HdG 738. According to an auction catalogue of 1760 the picture was dated: 1637. Of the signature and date nothing now remains; only the age of the sitter: "aet 69" is still clearly legible. Perhaps a companion picture to No. 348.
- 213 *Eleazar Swalmius*. HdG. 722. Signed: Rembrandt f. 1637.
- 214 *An ecclesiastic*. HdG 744. Signed: Rembrandt f. 1637.
- 215 *A man*. HdG 768. Signed: Rembrandt f. 1638.
- 216 *A man*. HdG 535. Signed: Rembrandt f. 1639. Hofstede de Groot considers this a self-portrait; Schmidt-Degener believes it to be a portrait of Frans Banning Cocq.
- 217 *Herman Doomer*. HdG 642. Signed: Rembrandt f. 1640. Companion-piece to No. 357. Herman Doomer (before 1600-1654) was the father of the well known painter and draughtsman Lambert Doomer, who was working in Rembrandt's studio about the time that these portraits of his parents were painted. This portrait and its companion piece (No. 357) are already mentioned as in the possession of Herman Doomer's widow. She bequeathed them to her son, Lambert Doomer the painter, on condition that he had the portraits copied for each of his five brothers and sisters. Several copies are known to exist. Bequeathed with the Havemeyer collection to the Metropolitan Museum in New York.
- 218 *A man*. HdG 734. Signed: Rembrandt f. 1641. Companion piece to No. 360. According to Schmidt-Degener the sitter is Frans Coopal. (See note to No. 360.)
- 219 *A scholar*. HdG 239. Signed: Rembrandt f. 1641. Companion picture to the portrait of a young girl in the same collection (No. 359; perhaps the daughter of the present sitter).

- 220 *A rabbi*. HdG 425. Signed: Rembrandt f. 1642. From the collections of Jules Porges, Paris, and M. Friedsam, New York.
- 221 *A man*. HdG 757. The signature: "Rembrandt f. 1661" and the inscription: "Portrait de Jansenius pere dune nombreuse famille mort en 1663 agé de 53 ans", were later additions, and disappeared when the picture was cleaned.
- 222 *A young man*. HdG 747. Signed: Rembrandt f. 1643.
- 223 *A young man*. HdG 765. Companion picture to the portrait of a lady (No. 364) which is dated: 1643.
- 224 *The falconer*. HdG 748. Signed: Rembrandt f. 1643. Companion piece to No. 363.
- 225 *Bearded man*. Signed: Rembrandt f. 1643. Published by W. R. Valentiner in the Burlington Magazine 57 (1930) 265. The same model as in the following picture. I have never seen the original. From the collection of Edward Dent in London.
- 226 *Bearded man*. Published by W. R. Valentiner in the Burlington Magazine 57 (1930) 265. A replica, formerly considered authentic, is in the Museum at Philadelphia (Johnson collection), HdG 44. Our picture was once in the P. von Semeonoff collection in Leningrad, and last appeared at auction in Berlin, January 25, 1935 (No. 47).
- 227 *An old Jew*. Signed: Rembrandt 1643. Published by W. R. Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 47. The original is unknown to me. From the collection of J. Gillot at Lyon.
- 228 *An old Jew*. HdG 433. Formerly in the collection of E. Warneck in Paris, sold by auction, May 27, 1926 (No. 70).
- 229 *An old Jew*. HdG 437.
- 230 *Study of a head*. HdG 374 and 364 a. Etched in reverse on the title-page of: "Kluchte der Quakers over haren nieuwen Martelaar James Nailor in Engelandt 1657."
- 231 *An old Jew*. HdG 370. Signed: Rembrandt f.
- 232 *An old man*. HdG 305. Signed: Rembrandt f. 1643. From the collection of M. Bromberg in Hamburg.
- 233 *Man with red cap*. HdG 232. Signed: Rembrandt f. 1644.
- 234 *A man*. HdG 758. Signed: Rembrandt f. 1644. According to Schmidt-Degener (*Oud-Holland* 32 [1914] 221), a portrait of Constantijn Huygens.
- 235 *Man with sword*. HdG 746. Signed: Rembrandt f. 1644. According to Valentiner a self-portrait of Rembrandt. From the collection of Sir G. L. Holford, London, sold by auction in London on May 17, 1928 (No. 36).
- 236 *A rabbi*. HdG 364. Signed: Rembrandt f. 1645.
- 237 *A scholar*. HdG 752. Signed: Rembrandt f. 1645 (or 1644). Companion picture to No. 369. Formerly supposed to be a portrait of the philologist Lipsius, who however had left Holland in 1591. Vosmaer (*Rembrandt*, 2nd ed., 1877, p. 260) was the first to express the opinion that this was a portrait of the preacher J. C. Sylvius. Sylvius died, it is true, in 1638; but other posthumous portraits by Rembrandt are known. The fact that two painted portraits by Rembrandt of Sylvius and his wife are mentioned in an inventory of the effects of one of his grandchildren, lends further probability to the identification. J. C. Sylvius married Aaltje van Uylenburgh, a cousin of Saskia's; and it was probably she who commissioned the portrait of her late husband. Rembrandt did a drawing of him, perhaps in his lifetime, which he probably used for this picture (HdG 304; Valentiner II, 729; see V's exhaustive note on the subject). Rembrandt's etchings B. 266 and B. 280, of 1634 and 1646, may also represent Sylvius. It must be noted, however, that there were several people of this name, with whom Rembrandt came in contact.
- 238 *Man reading*. Signed: Rembrandt f. 1645. Several replicas of this picture exist, some of which are attributed to Carel Fabritius. Cf. Hofstede de Groot, *Kritisches Verzeichnis*, VI, p. 468. This picture was first published by myself in the Burlington Magazine 36 (1920) 208. Fraenger believes it to be a self-portrait of Hercules Seghers, either copied or repainted by Rembrandt. (Fraenger, *Hercules Seghers*, 1922, p. 88.) From the collection of Count Demandolx-Dedons in Marseilles.
- 239 *A rabbi*. HdG 438. Signed: f. 1645. From the Hermitage, Leningrad.
- 240 *A rabbi*. HdG 377. Considerable parts of the picture—such as the hat, the gloves and the cloak—are additions of the 18th century.
- 241 *Study of a head*. Several replicas exist. Valentiner, who first published this version (*Rembrandt, Wiedergefundene Gemälde*, 1923, No. 63), leaves it undecided whether this is the original. From the Langaard collection, Oslo.
- 242 *Man with red velvet cap*. HdG 365A. From the collections of C. von Hollitscher in Berlin, Mandelbaum in Grunewald and Preyer at The Hague.
- 243 *Study of a head*. HdG 448. Painted on a panel on which a head had already been begun the other way up. The picture is

- known to me only from a photograph; and I am not entirely convinced of its authenticity.
- 244 *Study of a head*. Probably a study for a King David. Published by Valentiner in *Rembrandt, Wiedergefundene Gemälde* (2nd ed. 1923, No. 60). The picture is known to me only from a photograph.
- 245 *Bearded man*. HdG 403. Signed: Rembrandt (genuine?), and indistinctly dated.
- 246 *Portrait of a Jew*. HdG 414. Signed: Rembrandt 16..
- 247 *Portrait of a Jew*. HdG 396.
- 248 *Portrait of a Jew*. HdG 59. Study for one of the elders in the "Susanna" picture of 1647 in Berlin (our No. 516). A replica, which some authorities consider better than this, was formerly in the M. von Nemes collection at Budapest.
- 249 *Portrait of a Jew*. HdG 362. Signed: Rembrandt f. 1647. From the Harinxma collection, Thoe Slooten.
- 250 *Portrait of a Jew*. HdG 365.
- 251 *H. M. Sorgh*. HdG 749. Signed: Rembrandt f. 1647. Companion picture to our No. 370. Hendrik Maertensz. Sorgh was a painter at Rotterdam c. 1611-1670. Schmidt-Degener identified these portraits by comparison with Sorgh's portraits of himself and his wife, in the Rotterdam Museum (Oud-Holland 32 [1914] 223).
- 252 *Ephraïm Bueno*. HdG 627. This small painting is a study for Rembrandt's etching of 1647 (B. 278). Dr. Ephraïm Bueno (1599-1665) was a well known physician and publisher of Jewish works; his tomb is still preserved in the old cemetery of the Portuguese Jews at Ouderkerk on the Amstel near Amsterdam. From the Six collection in Amsterdam (sold June 29, 1920, No. 1).
- 253 *Portrait of a Jew*. Identical with HdG 288. Signed: Remb..... 1648. Published by W. R. Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 57.
- 254 *A painter*. HdG 763. Signed: Rembrandt f. 164.. Valentiner (*Rembrandt paintings in America*, No. 97) dates the picture about 1648 and suggests that it may be a portrait of Carel Fabritius.
- 255 *A cavalier*. HdG 772. Said to be signed: Rembrandt f. 1649.
- 256 *A warrior*. HdG 532. Signed: Rembrandt f. 1650. Companion piece to No. 380. Formerly wrongly supposed to be a self-portrait.
- 257 *A Jew*. HdG 391.
- 258 *A Jew*. HdG 412. Signed: Rembrandt f. 1650. From the collection of G. J. Gould in New York.
- 259 *A rabbi*. Published by Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 61. The same model as No. 283, and probably also No. 309.
- 260 *A Jewish philosopher*. Signed: Rembrandt f. 1656. I am not convinced either by the authenticity of the signature, or by the attribution. Another version painted on panel, but without a signature, is in an American private collection (HdG 449). See W. Bode, *Die Gemäldesammlung Marcus Kappel in Berlin*, 1914, p. 617.
- 261 *Study of the head of an old man*. HdG 366. From the collection of Marcus Kappel in Berlin.
- 262 *Study of a head*. Identical with HdG 461. Published by Hofstede de Groot in *Die holländische Kritik der jetzigen Rembrandtforschung*, 1922, p. 41. Engraved in reverse by J. F. Bause in the 18th century. The picture was then in the possession of the Winkler family in Leipzig, and was sold by auction in Frankfurt in 1921 as the property of a descendant of that family. Thence it passed into the possession of G. Peters at Venloo.
- 263 *Man with a headcloth*. HdG 453. Signed: Rembrandt f. 1651.
- 264 *Man with a headcloth*. HdG 370. The same model as in the preceding No. From the M. von Nemes collection, sold by auction in Paris, June 17, 1913 (No. 61).
- 265 *Clement de Jonghe*. HdG. 735. Signed: Rembrandt f. The identification of the sitter, which was first put forward in the Catalogue of the Rembrandt Exhibition at Amsterdam in 1932 is based on the resemblance to the etched portrait done by Rembrandt in 1651 (B. 272). Clement de Jonghe was an art-dealer and publisher in Amsterdam (died 1679). Among his effects at his death were 74 etchings by Rembrandt.
- 266 *Old man seated*. HdG 399. Signed: Rembrandt f. 1651.
- 267 *An old Jew seated*. HdG 392. Signed: Rembrandt f. 1652.
- 268 *N. Bruyningh*. HdG 628. Signed: Rembrandt f. 1652. N. Bruyningh was a distant relation of the secretary Frans Jansz. Bruyningh, who in 1657-1658 had charge of the settlement of Rembrandt's affairs in bankruptcy.
- 269 *Old man with furcap*. HdG 363.
- 270 *An old Jew seated*. HdG 439. Signed: Rembrandt f. 1654. Companion picture to No. 381. Both pictures have been enlarged on three sides.
- 271 *Bearded Jew*. Signed: Rembrandt f. 1654. Published by W. R. Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 70. A replica, formerly thought to be the original, is in the Glasgow Museum (HdG 381).

- 272 *Rabbi*. HdG 231. Signed: Rembrandt f. 1654.
- 273 *Jew with cap*. HdG 402. Signed: Rembrandt f. 1656. In my opinion not quite certainly authentic. At the J. B. Robinson sale in London, July 6, 1923 (No. 80), the picture was bought in.
- 274 *Jew seated*. HdG 440. Signed: Rembrandt f.
- 275 *Standard-bearer*. HdG 269. Signed: Rembrandt f. 1654. From the J. Gould collection in New York.
- 276 *Jan Six*. HdG 712. Painted in 1654, as appears from the concealed date in the inscription composed by Six himself: AonIDas qVI sVM tenerIs VeneratVs ab annIs. TaLIIs ego IanVs SIXIVs ora tVLI. The capital letters, read as Roman numerals, and added up, give the year 1654.
- 277 *Pale-faced man*. HdG 753. W. R. Valentiner (*Rembrandt paintings in America*, No. 163) thinks the picture as late as about 1665. The signature referred to by Hofstede de Groot is no longer visible.
- 278 *A man*. HdG 750. Signed: Rembrandt f. 1655. According to Valentiner (*Burlington Magazine* 57 [1930], 266) the picture is dated 1665; that is to say, ten years later than it is placed here. W. Heil (*Pantheon*, 1930, p. 383) reads the date as 1666. From the collection of James Ross of Montreal, sold by auction in London, July 8, 1927 (No. 16).
- 279 *Polish rider*. HdG 268. Signed: Re...
- 280 *Old man with stick*. HdG 452. Signed: Rembrandt f. 1655.
- 281 *Tholinx*. HdG 725. Signed: Rembrandt f. 1656. Arnold Tholinx (died 1656) was a physician at Amsterdam, of whom there is also an etched portrait by Rembrandt (B. 284).
- 282 *A rabbi*. HdG 454. From the collection of W. A. Slater in Norwich (Conn.).
- 283 *A rabbi*. HdG 392. Signed: Rembrandt f. According to the London catalogue, the picture seems to be dated: 1657. Compare the note to No. 259.
- 284 *Bearded man*. Published by W. Bode in the *Jahrbuch der Preussischen Kunstsammlungen* 38 (1917) 107. Bode supposes the sitter to be a Russian pilgrim, of a type often painted by Rembrandt in the 1660's. From the Prussian Royal collection.
- 285 *Old man with hands folded*. HdG 380. Signed: Rembrandt f. 16... Jac. Zwarts (*Oud-Holland* 43 [1926] 1) believes the sitter to be Haham Saul Levy Morteyra (died 1665), who was chief Rabbi of the Portuguese Jews in Amsterdam from 1616 till 1660. He lived for twenty-five years in Rembrandt's immediate neighbourhood. The identification suggested by Gamma (in *Novina*, October 1915), with the Bohemian Bishop Comenius, must be rejected.
- 286 *Man with stick*. GdG 421. Signed: Rembrandt f. 1657.
- 287 *A young man*. HdG 741. Signed: Rembrandt f.
- 288 *A youth*. HdG 434. From the E. Warneck collection in Paris, sold by auction May 27, 1926 (No. 67).
- 289 *A youth*. HdG 705. Both Valentiner and Hofstede de Groot believe the sitter to be Titus.
- 290 *A man*. Signed: Rembrandt f. 1658. Published in the *Burlington Magazine* 57 (1930), p. 53 (T. Borenius) and p. 260 (Valentiner). Appeared for the first time at the sale of George Folliott of Chester in London, May 14, 1930.
- 291 *Coppenol*. HdG 636. A study for the etching (B. 283), of which an impression exists bearing an inscription in Coppenol's own handwriting: "qui art a partout part a Lieven van Coppenol R. van Rijn fecit anno 1658". Lieven Willems van Coppenol (c. 1599-c. 1671) was a schoolmaster and writing-master at Amsterdam. Both his portraits and his skill as a calligrapher are often referred by Dutch writers. Cf. H. F. Wijnman in *Jaarboek Amstelodamum* 30 (1933) 155. A portrait probably wrongly identified as Coppenol is in the museum in Cassel (our No. 164). Our picture was formerly in the collections of A. de Rothschild and Lady Carnarvon in London.
- 292 *Young man*. HdG 422. Signed: Rembrandt f. 1658.
- 293 *Young man*. HdG 703. Signed: Rembrandt f. I cannot agree with the general opinion that this is a portrait of Titus. From the collection of Sir G. L. Holford, sold in London, May 17, 1928 (No. 33).
- 294 *Young man holding a manuscript*. HdG 756. Signed: Rembrandt f. 1658.
- 295 *Man writing at a window*. HdG 774. Signed: Rembrandt f. 1658. From the collections of the Earl of Feversham at Duncombe Park, and A. M. Grenfell in London.
- 296 *Young man with red coat*. HdG 411. Signed: Rembrandt f. 1659. As Schmidt-Degener observes, certainly the same person as the man in the so-called Jewish Bride in the Rijksmuseum at Amsterdam (our No. 416). According to Valentiner this is Titus. From the collections of E. F. Weber at Hamburg and M. Kann in Paris.
- 297 *Old man*. HdG 291. Signed: Rembrandt f. 1659.

- 298 *Man by a furnace*. Published by W. R. Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 90.
- 299 *Young man*. HdG 782.
- 300 *Young Jew*. HdG 407. Signed: Rembrandt f. 1661. The same model seems to have served for the busts of Christ painted by Rembrandt in his later years.
- 301 *An oriental*. HdG 347.
- 302 *Study of a head*. HdG 174. This and the three following pictures are studies for the St. Matthew in the Louvre (our No. 614).
- 303 *Study of a head*. HdG 172. The picture has been enlarged on all sides. See note to No. 302.
- 304 *Study of a head*. HdG 175. See note to No. 302. From the collections of L. Mandl at Wiesbaden and C. A. Mandl at Hamburg, sold at Amsterdam, July 10, 1923 (No. 127).
- 305 *Study of a head*. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 91. The picture has been enlarged on all sides. See note to No. 302. Known to me only from a photograph.
- 306 *A monk*. HdG 193. Signed: Rembrandt f. 1660. The sitter is probably Rembrandt's son Titus. Formerly in the collection of Count Sergei Stroganoff at Leningrad, afterwards in the museum at Moscow.
- 307 *Monk reading*. HdG 190. Signed: Rembrandt f. 1661. See note to No. 615. From the collections of the Earl of Wemyss, Gosford House, and Hjalmar Linder in London.
- 308 *A monk*. HdG 191.
- 309 *Bearded man*. HdG 441. Indistinctly signed: Rembrandt f. 1661. Compare note to No. 259.
- 310 *Two negroes*. HdG 336. Signed: Rembrandt f. 1661. The picture was probably begun earlier, and the date added some years afterwards, when Rembrandt worked on it again. A picture of Two Moors is mentioned in Rembrandt's inventory of 1656.
- 311 *Young man*. HdG 744A. Signed: Rembrandt f. 1662. Schmidt-DeGENER supposes the sitter to be Aert de Gelder; but in 1662 de Gelder was only 18 years old. Valentiner's suggestion, that Titus is here represented, must also be rejected. According to Valentiner, this is a companion-piece to No. 398.
- 312 *Young man*. HdG 784. Signed: Rembrandt f. 1663. The date used to be read as 1662. From the collection of Count Wachtmeister at Wana.
- 313 *Man in a tall hat*. HdG 781. Known to me only from a photograph.
- 314 *Jacob Trip*. HdG 393. The portrait was identified by Hofstede de Groot (*Oud-Holland* 44 [1928] 255). Jacob Trip (1575-1661) was a merchant of Dordrecht. For portraits of his wife, see Nos. 394 and 395. Portraits of the same pair were painted more than once by J. G. Cuypp and Nicolaes Maes.
- 315 *Dirk van Os*. HdG 664. Inscribed near the coat-of-arms: "D. VAN OS (DYK-GR)EF VAN D(E BEEMSTER). Dirk van Os was born in 1591.
- 316 *An oriental*. Shown for the first time in public at the Rembrandt Exhibition at Detroit in 1930 (No. 74).
- 317 *A man*. HdG 754. Signed: Rembrandt f. 1665.
- 318 *A cavalier*. HdG 265. The picture has been enlarged on all sides, the original measurements being 66,6×59 cm. Perhaps as early as the 1650's.
- 319 *Falconer*. Published by W. R. Valentiner in *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 97a. Known to me only from a photograph. From the Lesser collection, London, and the collection of E. Brodin in Stockholm.
- 320 *J. de Decker*. HdG 776. Signed: Rembrandt f. 1666. Jeremias de Decker was born at Dordrecht in 1609, and lived in Amsterdam, where he died in 1666. The identification is based on the resemblance to contemporary engraved portraits. Another earlier portrait of him by Rembrandt must have existed; for one is praised in a poem published in 1660.
- 321 *G. de Lairese*. HdG 658. Signed: Rembrandt f. 1665. Gerard de Lairese was a painter at Amsterdam (1640-1711). The identification suggested by Schmidt-DeGENER (in *Onze Kunst* 23 [1913] 117) is supported by the great resemblance between this portrait and the engraving in Houbraken's "Groote Schouburgh".
- 322 *A youth*. HdG 780. Signed: Rembrandt f. 1666. From the collection of Lord Leonfield at Petworth.
- 323 *Man with fair hair*. HdG 743. Signed: Rembrandt f. 1667.
- 324 *Man with pearls in his hat*. HdG 376.
- 325 *Old man*. HdG 401. Signed: Rembrandt f. 1667. From the collection of the Earl of Northbrook in London.
- 326 *Man with a magnifying glass*. HdG 755. Companion picture to No. 401. Valentiner believes the sitters in these two portraits to be Titus van Rijn and Magdalena van Loo, who were married in 1668. Titus was then only 27 years old, whereas the man here represented looks much older. The same models occur again in the so-called Jewish Bride (No. 416). According

- to Jan Zwarts the sitters are Miguel de Barrios and Abjail de Piña.
- 327 *Man with a glove*. HdG 779. Signed: Rembrandt f. 166. . . Formerly supposed to be of about the year 1662; but the date suggested by Valentiner, about 1667, seems more likely to be right. Both this and its companion piece (No. 402) were in the collection of Prince Youssouppoff in Leningrad.
- 328 *Young girl*. HdG 499. Some critics believe the sitter to be Rembrandt's sister. Formerly in the Sinebrychoff collection, which was bequeathed to the Athenaeum at Helsingfors, and is eventually to be incorporated with that collection. At present still exhibited in the Sinebrychoff Museum.
- 329 *Young girl*. HdG 853. Signed: R. From the A. Bredius collection at The Hague.
- 330 *Young woman*. HdG 884. Signed: R. H. L. van Rijn 1632.
- 331 *Lady of the van Beresteijn-Vucht family*. HdG 625. Signed: R. H. L. van Rijn 1632. Companion picture to No. 167; see note to that No. Bequeathed with the Havemeyer collection to the Metropolitan Museum in New York.
- 332 *Lady seated*. HdG 883. Companion piece to No. 163.
- 333 *Old lady*. HdG 877. Signed: R. H. L. van Rijn 1632.
- 334 *Young woman*. HdG 875. Signed: R. H. L. van Rijn 1632 and inscribed: AET 39.
- 335 *A woman*. HdG 867. Signed: Rembrandt f. 1633. According to Valentiner, probably the companion piece to our No. 160.
- 336 *Cornelia Pronck*. HdG 669. Signed: Rembrandt ft. 1633 AET. 33. Companion piece to No. 165. Nothing is known of the sitter. Her name is written in an old hand on the back of the picture. Bequeathed by H. Péreire of Paris to the Louvre in 1932.
- 337 *A woman*. Perhaps identical with HdG 920. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 28. According to him (*Rembrandt paintings in America*, No. 38) this is the companion piece to our No. 176. From the collections of Lord Islington (formerly Sir John Dickson-Poynder) and A. Preyer at The Hague.
- 338 *A woman*. HdG 849. Signed: Rembrandt ft. 1633. Companion piece to No. 159.
- 339 *Margaretha van Bilderbeecq*. HdG 630. Signed: Rembrandt f. 1633. Margaretha van Bilderbeecq was the wife of Willem Burchgraeff, whose portrait is in the Dresden Gallery (our No. 175). Her name is inscribed on the back of the picture.
- 340 *Lady with lace collar*. HdG 873. Signed: Rembrandt f. 1633. The sitter is probably Machteld van Doorn (see No. 342). From the collections of A. Preyer and K. W. Bachstitz at The Hague. Recently in the L. v. d. Bergh sale at Amsterdam, November 5, 1935 (No. 21).
- 341 *Young woman with a fan*. HdG 881. There are the remains of a signature and date on the left. Companion piece to No. 172. From the collection of Lord Leconfield at Petworth.
- 342 *Machteld van Doorn*. HdG 638. Signed: Rembrandt f. 1634. Machteld van Doorn (1605-1646) married in 1629 Maerten Daey, whose portrait by R. is in the same collection (No. 199).
- 343 *A woman, aged 83*. HdG 856. Signed: Rembrandt f. 1634 and AE SVE 83. Formerly supposed to be a portrait of Françoise van Wassenhove, on account of a copy by J. Stolker which is wrongly inscribed with this name.
- 344 *A lady*. HdG 874. Signed: Rembrandt 1634. Companion piece to No. 177.
- 345 *Young lady*. HdG 859. Signed: Rembrandt f. 1634. Companion piece to No. 196.
- 346 *Young woman*. HdG 848. Companion piece to No. 197, which is dated: 1634.
- 347 *Maria Bockenolle*. HdG 646. Signed: Rembrandt ft. 1634. Maria Bockenolle (about 1590-1652) was the wife of the minister Johannes Elison. See note to No. 200.
- 348 *Old lady*. HdG 868. Signed: Rembrandt fc. 1635 and inscribed on the left: AET SVE 70. Perhaps a companion piece to No. 212.
- 349 *Petronella Buys*. HdG 661. Signed: Rembrandt 1635. Companion piece to No. 202. Inscribed on the back: "Jonckvr. Petronella Buijs: sijne Huijsvr. naer dato getrouwt aen de Hr. Borgermr. Cardon." Before her marriage at Amsterdam in 1646 to Jean Cardon, the burgomaster of Flushing, Petronella Buys had been the wife of the merchant and sea-captain Philips Lucasz., who died in 1641. Rembrandt painted their portraits at the beginning of 1635 (see note to No. 202). Petronella Buys died at Flushing in 1670.
- 350 *Lady with lace collar*. HdG 846. Signed: Rembrandt f. 1635. According to Valentiner, probably a companion piece to No. 201. Formerly in the K. von der Heydt collection in Berlin.
- 351 *Young woman with book*. HdG 317a. Signed: Rembrandt f. 1635. Formerly in the possession of Charles Sedelmeyer in Paris.
- 352 *Lady with an aigrette*. HdG 885. Signed: Rembrandt f. 1636. Companion picture to the male portrait now in the Erickson collection at New York, which comes

- from the same collection. See note to No. 204.
- 353 *Young woman*. HdG 851.
- 354 *A woman*. HdG 882. Signed: Rembrandt f. 1636. Companion piece to No. 194.
- 355 *Alotte Adriaensz*. HdG 619. Signed: f. 1639. Alotte Adriaensz. was the daughter of a Burgomaster of Dordrecht, and married Elias Trip in 1609.
- 356 *A lady*. HdG 845. Signed: Rembrandt f. 1639. A pen sketch for this picture is in the British Museum. (HdG 900; Valentin II, 722.)
- 357 *Baartjen Martens*. HdG 643. Signed: Rembrandt f. Baartjen Martens (c. 1600-1678) was the wife of Herman Doomer, whose portrait is now in New York. See note to No. 217.
- 358 *Anna Wijmer*. HdG 728. Signed: Rembrandt f. 1641. Anna Wijmer was the mother of Jan Six, Rembrandt's friend, who also had his portrait painted by the master (No. 276). No doubt this portrait was commissioned by the lady herself, and has remained ever since in the possession of the Six family.
- 359 *Young girl*. HdG 331. Signed: Rembrandt f. 1641. Companion piece to No. 219; the sitter here was perhaps the daughter of the man represented in that picture.
- 360 *Young lady with a fan*. HdG 860. Signed: Rembrandt f. 1641. Companion piece to No. 218. Schmidt-Degener (Onze Kunst 24 [1915] 1) believes this to be a portrait of Titia van Uylenburgh, the sister of Saskia, on account of its resemblance to a drawing in Stockholm, which is inscribed: "Tytia van Ulenburgh 1639" (HdG 1567). She was married to François Coopal of Flushing (see No. 218), and died young on June 5, 1641. Her husband's brother was also painted by Rembrandt (No. 203). Hofstede de Groot rejects this identification.
- 361 *Old woman with a book*. HdG 319. Signed: Rembrandt f. 1643. A preparatory drawing in black chalk is in the Friedrich August II collection in Dresden (HdG 306; Valentin II, 727).
- 362 *Woman with a book*. HdG 876. Signed: Rembrandt f. 1643. Formerly in the Lebeuf de Montgermont collection in Paris.
- 363 *Lady with a fan*. HdG 864. Signed: Rembrandt f. 1643. Companion piece to No. 224.
- 364 *Young lady*. HdG 871. Signed: Rembrandt f. 1643. Companion picture to No. 223. Bequeathed with the Havemeyer collection to the Metropolitan Museum in New York.
- 365 *Young woman*. HdG 850. Signed: Rembrandt f. 1644.
- 366 *Study of a woman weeping*. HdG 717a. Probably a study for a Lamentation for Christ. Hofstede de Groot and Valentin both believe that the model is Hendrickje Stoffels. Last appeared at the sale of the Huldshinsky collection at Berlin, May 16, 1928 (No. 25).
- 367 *Young girl in a doorway*. HdG 324. Signed: Rembrandt f. 1645. Some authorities believe that this and the following No. were painted from Hendrickje Stoffels.
- 368 *Young girl at a window*. HdG 327. Signed: Rembrandt ft. 1645.
- 369 *A woman*. HdG 861. Signed: Rembrandt f. 1644. Probably a portrait of Aaltje van Uylenburgh, the widow of J. C. Sylvius. See note on the companion picture, No. 237. Formerly in the collection of Sir George Lindsay Holford, sold by auction in London, May 17, 1928 (No. 35).
- 370 *Adriaentje Hollaer*. HdG 865. Signed: Rembrandt f. 1647. Companion piece to No. 251. Adriaentje Hollaer was the wife of the painter Henrick Maertensz. Sorgh of Rotterdam. See note to No. 251.
- 371 *Old woman*. HdG 879. Signed: Rembrandt f. 16..
- 372 *Nude study*. HdG 60. Study for the "Susanna" of 1647 in Berlin (our No. 516).
- 373 *Study of a girl's head*. HdG 501. Valentin believes that the sitter in this and the following Nos. (374-376 and 379) was Hendrickje Stoffels. Formerly in the collection of A. von Oppenheim of Cologne, sold by auction at Berlin, March 19, 1918 (No. 39); and in the Chillingworth collection at Lucerne, sold by auction on September 5, 1922 (No. 34a).
- 374 *Study of a girl's head*. HdG 509. See note to No. 373. Formerly in the collection of Baron Delfau de Pontalba at Senlis.
- 375 *Study of a girl's head*. HdG 495. See note to No. 373. The authenticity of the picture seems to me to be very doubtful.
- 376 *Study of a girl's head*. HdG 494c and 919. See note to No. 373. Last appeared in the M. Kappel sale at Berlin, November 25, 1930 (No. 15), where it was bought in.
- 377 *Girl at a window*. HdG 330. Signed: Rembrandt f. 1651.
- 378 *Girl with a broom*. HdG 299. Signed: Rembrandt f. 1651 (or 1654?).
- 379 *Young girl*. HdG 504. Signed: Rembrandt f. 1651. See note to No. 373. Formerly in the collection of Charles H. Senff in New York.
- 380 *A woman*. Shown for the first time in public at the Rembrandt Exhibition at

- Detroit, October 1930 (No. 34). Companion piece to the male portrait No. 256, which is dated: 1650.
- 381 *Old woman*. HdG 506. Signed: Rembrandt f. 1654. Companion picture to No. 270. Both pictures have been enlarged on three sides.
- 382 *Old woman*. HdG 496. Signed: Rembrandt f. 1652. From the Taft collection in Cincinnati.
- 383 *Old woman*. HdG 507. Signed: Rembrandt f. 1654.
- 384 *Old woman*. HdG 502. From the Moltke collection.
- 385 *Old woman reading*. HdG 315. Signed: Re...
- 386 *Girl at a window*. HdG 325. Signed: Rembrandt f. 1654. According to Valentiner, Hendrickje Stoffels was the model. From the A. de Ridder collection at Cronberg, sold by auction in Paris, June 2, 1924 (No. 55).
- 387 *Young woman*. HdG 309. Signed: Rembrandt f. 1654.
- 388 *Old woman*. HdG 510. Signed: Rembrandt f. 1655.
- 389 *Young woman with a carnation*. HdG 854. Signed: Rembrandt f. 1656.
- 390 *Young woman with a carnation*. HdG 878. Signed: Rembrandt f. 1656.
- 391 *Catharina Hooghsaet*. HdG 652. Inscribed and signed: Catrina Hooghsaet, out 50 jaer, Rembrandt 1657. Catharina Hooghsaet (1607-after 1657), also called Trijn Jans, was the wife of Hendrik Jacobsz. Rooleeuw. Both belonged to the Mennonite Church. It is not known whether a portrait of her husband was ever painted by R.; but it seems by no means unlikely (H. F. Wijnman in *Jaarboek Amstelodamum* 31 [1934] 81).
- 392 *Study of the head of an old woman*. HdG 508. Signed: Rembrandt f. 1657. Probably the same old woman as appears in the picture in Cincinnati (No. 382) and elsewhere.
- 393 *Young girl*. HdG 497. Signed: Rembrandt f. 1660 (or 1666?). From the collection of W. A. Coats at Dalskaith, and B. F. Tones at Sewickly, Pa.
- 394 *Margaretha de Geer*. HdG 857. Companion portrait to No. 314. Margaretha de Geer married Jacob Trip about 1600. She died in 1672 at Dordrecht. See note to No. 314.
- 395 *Margaretha de Geer*. HdG. 863. Signed: Rembrandt f. 1661. Hofstede de Groot supposed that a drawing in the Koenigs collection at Haarlem was of the same old lady, and considered it a preparatory study for the picture (HdG 999). Valentiner rejects both hypotheses, and classifies the drawing in Rembrandt's early period (Rembrandt, *Handzeichnungen II*, No. 720). For the biography of the sitter, see notes to Nos. 314 and 394.
- 396 *Old woman*. HdG. 498. Signed: Rembrandt f. 1661. Formerly in the collections of F. von Gans, Frankfurt, and E. F. Miliken, New York.
- 397 *A nun*. HdG 189. Signed: Rembrandt f. 1661. See also note to No. 614.
- 398 *Lady with a lap-dog*. HdG 852. According to Valentiner (*Rembrandt paintings in America*, pl. 158) a companion piece to No. 311 and perhaps a portrait of Margaretha van Loo, the wife of Titus. Formerly in the Museum at Colmar.
- 399 *Young woman*. HdG 855. Signed: Rembrandt f. 1666.
- 400 *Young woman*. HdG 503.
- 401 *Woman with a carnation*. HdG 569. Companion piece to No. 326. See note to that No.
- 402 *Lady with a fan*. HdG 880. Companion piece to No. 327. From the collection of Prince Youssouppoff at Leningrad.
- 403 *Anatomy: lesson of Dr. Tulp*. HdG 932. Signed: Rembrandt f. 1632. The signature has been renewed, but traces of the original are visible underneath. Rembrandt painted this picture for the Doctors' Guild at Amsterdam, and it hung in the "Theatrum Anatomicum" till 1828. Nicolaes Tulp was a well known Amsterdam surgeon (1593-1674). The names of the spectators are also recorded, by means of a list on a paper one of them holds, and corresponding numbers against the figures themselves.
- 405 *Man and wife*. HdG 930. Signed: Rembrandt f. 1633.
- 406 *Jan Pellicorne and his son*. HdG 666. Signed: Rembrandt fct. Companion-piece to the following No. Jean Pellicorne (born 1567) was a merchant in Amsterdam. On February 17, 1626 he married Susanna van Collen. Their daughter was born in 1627, their son was baptized on June 11, 1628. To judge from the age of the children the pictures must have been painted about 1635/37; the date hitherto accepted, about the beginning of the 'thirties, seems too early. Both pictures passed by inheritance into the collection of J. van de Poll-Valckenier, and were sold by auction with that collection in 1842.
- 407 *Susanna van Collen and her daughter*. HdG 667. Signed: Rembrandt ft. 163... Companion piece to the preceding No.
- 408 *The shipbuilder and his wife*. HdG 933. Signed: Rembrandt f. 1633.
- 409 *Anslo and his wife*. HdG 620. Signed: Rembrandt f. 1641. Cornelius Claesz. Anslo

- (1592-1646) was a Mennonite preacher in Amsterdam. In the following year, 1642, Anso's portrait was also etched by Rembrandt (B. 271). Drawings for both the etching and the painting have survived, both dated 1640 (HdG 896 and 816; Valentiner II, 724/5). The picture was formerly supposed to represent, not a man and wife, but a preacher consoling a widow. See W. Bode, in *Jahrbuch der Preussischen Kunstsammlungen* 16 (1895) 3 and 97.
- 410 *Night Watch*. HdG 926. Signed: Rembrandt f. 1642. The names of most of the Civic Guards here "portrayed" by Rembrandt, are known. Seventeen of them are inscribed on the shield hanging above, right centre. In a small copy by G. Lundens, in the National Gallery in London, and in a drawing in the family album of F. Banning Cocq, now exhibited at the Rijksmuseum, the picture appears larger, with two more figures on the left. There has been some difference of opinion among scholars, whether these two copies reproduce Rembrandt's picture in its original state, or whether the addition is an invention of the copyist. The picture hung originally in the great hall of the Kloveniersdoelen (The Civic Guards' Hall) at Amsterdam.
- 414 *Anatomy lesson of Dr. Joan Deyman*. HdG. 927. Signed: Rembrandt f. 1656. The upper part of the picture was destroyed by fire in 1723. A sketch by Rembrandt, showing the original composition, is also in the Rijksmuseum (HdG 1238; Valentiner II, 741). Dr. Deyman lived from 1620 till 1666. On his right is his assistant, Gijsbrecht Matthijsz. Calckoen, holding the scalp in his left hand. The picture hung originally in the Anatomy School (Sniijcamer) at Amsterdam.
- 415 *The Syndics of the Clothmaker's Guild*. HdG 928. Signed, on the table-cloth: Rembrandt f. 1662. (The signature: "Rembrandt f. 1661", upper right, is not original). It is not quite certain whether the persons represented are the "Gouverneurs van de Lakenen" or the "Staalmeesters" (both official of the bodies guild). The picture originally hung at the Staalhof in the Staalstraat at Amsterdam. Rembrandt made studies of the three men sitting on the left, the man standing, and the man on the extreme left in the chair. These drawings are in Berlin, in Amsterdam, and in the Koenigs collection at Haarlem (HdG 101, 1180; Valentiner II, 744-746).
- 416 *A bridal couple*. HdG 929. Signed: Rembrandt f. 16... Formerly known as the "Jewish bride". Valentiner has suggested two different interpretations: (1) Tobias and Sarah (Kunst und Künstler 22 [1923-4] 17); (2) the love-scene between Isaac and Rebecca, watched by Abimelech (Rembrandt, *Handzeichnungen* II, No. 243). The drawing reproduced by Valentiner (loc. cit.) may be considered a study for the present picture.—An attempt has also been made to identify the couple with Titus van Rijn and his bride; while the names of Miguel de Barrios and Abigail de Piña have been proposed by J. Zwarts ("The Jewish Bride", London, 1929). See also Nos. 296, 326 and 401.
- 417 *Family group*. HdG 931. Signed: Rembrandt f.
- 419 *Rembrandt in his studio*. Published by C. Hofstede de Groot in the Burlington Magazine 47 (1925) 265, and by W. R. Valentiner in Art in America 14 (1925-26) 117. C. H. Collins Baker attributes the picture to G. Dou (Burlington Magazine 48 [1926] 42. From the collections of the Earl of Morton at Dalmahoy, and Lord Churston in London (sold by auction in London on June 26, 1925, No. 14).
- 420 *The money-changer*. HdG 282. Signed with monogram and dated: 1627.
- 421 *A reading by candlelight*. Discovered by H. Schneider, and published by V. Bloch in Oud-Holland 50 (1933) 100. The picture belongs, like the following No., to a set of the Five Senses.
- 422 *The foot operation*. Signed with monogram and dated: 1628. Mentioned for the first time in H. Schneider's book on Jan Lievens (1932), p. 70. See also K. Bauch, *Der junge Rembrandt*, 1933, p. 64. From the collection of Morton Arkwright in Gloucester.
- 423 *Two Scholars disputing*. Signed with monogram and dated: 1628. This picture, which reappeared on the market at Amsterdam in 1934, is mentioned as early as 1641 in the inventory of Jacob de Gheyn "Canonick der Kerche van Ste Maria 't Uytrecht". In the 18th century it was in the collection of Bartolo Bernardi in San Apollinare, as appears from the inscription on an engraving by Pietro Monaco. It had since disappeared.
- 424 *Two scholars*. Published by W. Bode in the Zeitschrift für Bildende Kunst, N. F. 34 (1924) 1.
- 425 *Scholar writing*. HdG 240. I believe this picture to be a copy by G. Dou, after the original painting by Rembrandt, reproduced as No. 426. The initials G. D. F. point to Dou; but in spite of that the picture is included by some authorities among Rembrandt's work.
- 426 *Scholar writing*. In my opinion this is the original by the master. It appeared

- at the Fairfax Murray sale in Paris on June 15, 1914 (No. 24) and at an auction in Amsterdam on October 27, 1927 (No. XLVII).
- 427 *A scholar*. Signed: Rembrandt. Published by C. J. Holmes in the Burlington Magazine 31 (1917) 171. From the collections of Warburton Davies and Sir Francis Davis.
- 428 *Old man asleep*. HdG 293. Signed with monogram and dated: 1629. The model may have been Rembrandt's father.
- 429 *Scholar reading*. HdG 228.
- 430 *A scholar*. HdG 186. Signed: Rembrandt f. 1631.
- 431 *A scholar in a room with a winding-stair*. HdG 233. Signed: R. H. L. van Rijn 1633.
- 432 *A scholar reading*. HdG 236. Signed: Rembrandt f. 1634.
- 433 *The ensign*. HdG 270. Signed: Rembrandt 163(5). The last figure of the date is no longer clear, but was probably 5.
- 434 *Young warrior bucling a cuirass*. HdG 272. There are the remains of a signature on the paper on the wall to the right. I am not quite convinced of the authenticity of this picture. Jan Veth (Kunstchronik, N. F. 20 [1909] 465 and "De Gids" 79 [1915] II, p. 507) identified it with the portrait of the Marquis d'Anelot, which was praised in a poem by de Scudery (HdG 619a); but this was disputed by Hofstede de Groot (Oud-Holland 31 [1913] 65). Perhaps it is an actor in his dressing-room; there are several drawings of actors by Rembrandt of the same period (Valentiner II, No. 753 sq.).—From the R. Mortimer collection in New York. Exhibited in 1933 at Los Angeles by the Wildenstein Galleries.
- 435 *A rabbi*. HdG 230. Signed: Rembrandt f. 1643.
- 436 *Rembrandt painting Hendrickje*. HdG 335.
- 437 *Woman bathing*. HdG 306. Signed: Rembrandt f. 1654. The model was probably Hendrickje Stoffels.
- 438 *A Sibyl*. HdG 214. Attributed by some authorities to W. Drost, and exhibited under that name at Chicago 1935/36 (No. 11). From the collection of Th. Davis in Newport (N. J.).
- 439 *Landscape with the baptism of the eunuch*. Signed: Rembrandt f. 1636. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 37. From Ravensworth Castle, the contents of which were sold by auction on June 15, 1920 (No. 113).
- 440 *Landscape with a stone bridge*. HdG 939.
- 441 *Storm landscape*. HdG 942. Signed: Rembrandt f.
- 442 *Storm landscape with the good Samaritan*. HdG 109. Signed: Rembrandt f. 1638.
- 443 *Landscape with an obelisk*. HdG 941. Signed: R. 163(8). According to Hofstede de Groot the signature is a later addition.
- 444 *Wooded landscape*. HdG 946. Signed: Remb. . . . f. 163. . . . From the collection of Freiherr von Ketteler in Ehringerfeld, Westphalia.
- 445 *Storm landscape with an arched bridge*. HdG 951. From the Museum of Oldenburg.
- 446 *Landscape with a drawbridge*. HdG 949.
- 447 *Flat landscape*. HdG 947. From the collection of the Earl of Northbrook in London.
- 448 *Evening landscape*. HdG 945. Signed: Rembrandt f. 1639.
- 449 *Landscape with two bridges*. Published by H. Schneider in the Kunstchronik, N. F. 31 (1919) 191.
- 450 *Landscape with a castle*. Identical with HdG 960. Published by M. Conway in the Burlington Magazine 46 (1925) 241, 322.
- 451 *Landscape with a coach*. HdG 948.
- 452 *Winter landscape*. HdG 943. Signed: Rembrandt f. 1646.
- 453 *Evening landscape*. HdG 950. Signed: Rembrandt f. 1654. The same spot appears repeatedly in drawings and etchings both by Rembrandt and by his pupils. See F. Lugt, *Mit Rembrandt in Amsterdam*, 1920, p. 120 sq., and *Jahrbuch der Preussischen Kunstsammlungen* 52 (1931) 60.
- 454 *Flat landscape with ruins*. HdG 944. Signed: Rembrandt f.
- 455 *Still life with dead game*. Signed: Rembrandt f. 163(7). The last figure of the date is obscure, but is perhaps 7. Published by Hofstede de Groot in *Die holländische Kritik der jetzigen Rembrandtforschung*, 1922, p. 35. The picture is perhaps identical with the "Bittern" (Pitoor) mentioned in the general inventory of Rembrandt's effects, made in 1656 (No. 348; see Hofstede de Groot, *Urkunden über Rembrandt*, No. 169).
- 456 *Still life with dead peacocks*. HdG 968. Signed: Rembrandt. A drawing for the little girl and for the peacock on the ledge is in the Berlin Printroom (HdG 147). From the collection of W. C. Cartwright, Aynhoe Park, Banbury.
- 457 *Flayed ox*. HdG 972. Signed: Rembrandt f. 1655.
- 458 *Flayed ox*. HdG 971. Signed: Rembrandt f. 16. . .
- 459 *The ox*. HdG 970 (identical with 980a and 987a?). Perhaps the small picture mentioned in Rembrandt's inventory of 1656, as "ossie naer 't leven" (No. 108).

- 460 *The justice of Brutus*. Signed: R. F. 16(2)6. Published by Hofstede de Groot in the Burlington Magazine 50 (1924) 126, without explanation of the subject. According to W. C. Schuylenburg it represents "The justice of Brutus". (Livy II, 3-5; Valerius Maximus V, 8, I); see also W. Stechow in Oud-Holland 46 (1929) 134. This interpretation has been disputed, and Valentiner (*Rembrandt Handzeichnungen* II, 577) explains the subject as "Titus Manlius Torquatus ordering the execution of his son". In the foreground left appears the plundered armour, which is not sufficiently explained if the other interpretation of the subject is adopted. This story also occurs in Livy (VIII, 6, 14 - 7, 22) and Valerius Maximus (II, 7, 6). The warrior to the right of the consul has the features of Rembrandt himself, as we know them from his early painted and etched self-portraits (e.g. our No. 1, and the etchings B. 4 and B. 9).
- 461 *Diana at the bath*. HdG 199. A study for the etching (B. 201), of the same dimensions. A black chalk study also exists, in London (HdG 893; Valentiner II, 598). The picture was formerly in the E. Warneck collection, and was sold with that collection in Paris, May 27, 1926 (No. 71).
- 462 *Andromeda*. HdG 195. It is noticeable that Perseus, who usually appears in pictures of this subject, is here not represented.
- 463 *Rape of Proserpine*. HdG 213.
- 464 *Rape of Europa*. HdG 201. Signed: R. H. L. van Rijn 1632.
- 465 *Minerva*. HdG 211. From the collection of P. Charbonneaux in Paris.
- 466 *Minerva*. HdG 209. The remains of a monogram are still visible.
- 467 *Bellona*. HdG 196. Signed: Rembrandt f. 1633. On the shield is the inscription BELLONA. She is the Roman Goddess of War, represented with the attributes of Athena Promachos. According to Valentiner the model was Saskia. H. Kauffmann (*Jahrbuch der Preussischen Kunstsammlungen* 41 [1920] 78) draws attention to the fact that Rembrandt need not have derived the subject from the antique sources (Livy and Virgil), since the Goddess is also described in Caspar van Baerle's "Faces Augustae" (an extended Latin translation of Jacob Cats' "Trouwingh"). This work was not published however till 1643. See note to No. 492. From the collections of Sir George Donaldson in London and M. Friedsam in New York.
- 468 *Sophonisba*. HdG 223. Signed: Rembrandt f. 1634. The story of Sophoni(s)ba is told in Livy XXX, 15. According to H. Kauffmann (*Jahrbuch der Preussischen Kunstsammlungen* 41 [1920] 78) Rembrandt derived his subject from the repetition of the story in Jacob Cats' "Trouwingh"; but it should be observed that the book was only published in 1636. See note to No. 492.
- 469 *Minerva*. Signed: Rembrandt f. 1635. Published by W. R. Valentiner in *Zeitschrift für Bildende Kunst*, N. F. 59 (1925/26) 267; the author there draws attention to Rembrandt's drawings of actors of about the same period. Saskia seems once more to have served as model. From the collection of L. H. Somerville in Melrose, sold by auction in London on November 21, 1924 (No. 123); afterwards on the American art market, and in private possession in New York; finally sold with the collection of Marzell von Nemes in Munich, June 16, 1931 (No. 59).
- 470 *Cupid*. Signed: Rembrandt f. 1634. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 2nd ed. 1923, p. 35. The model was probably the same boy that Rembrandt painted several times in 1633-34 (our Nos. 187-191). The etching (B. 132), formerly attributed to Rembrandt himself, which gives the composition in reverse, is the work of a pupil, done after the picture.
- 471 *The rape of Ganymede*. HdG 207. Signed: Rembrandt ft. 1635. A rough preliminary sketch is in the Printroom at Dresden. (HdG 241; Valentiner II, 609.)
- 472 *Diana and Acteon*. HdG 200. Signed: Rembrandt fc. 1635. Rembrandt has here combined in one picture the story of Callisto (Ovid, *Metamorphoses*, 2, 409) and that of Diana and Actaeon (Ovid 3, 138).
- 473 *Diana at the bath*. HdG 198.
- 474 *Danaë*. HdG 197. Signed: Rembrandt f. 1636. The subject of this picture has been much disputed. The pose and expression of the young woman were thought not to suit the interpretation as "Danaë", and various other biblical and non-biblical titles have been suggested: "Venus awaiting Mars" (W. Weisbach, *Rembrandt*, 1926, p. 242), "Rachel awaiting Jacob" (Sh. Rosenthal in *Jahrbuch für Kunstwissenschaft* 5 [1928] 105), "Sarah awaiting Abraham" (Niemeyer in *Reperitorium für Kunstwissenschaft* 52 [1931] 58), and others. It has, however, been recently established by E. Panofsky, with reference to the traditional representation of the subject of "Danaë" (Oud-Holland 50 [1933] 193), that the old interpretation was undoubtedly right.
- 476 *"Eendracht van het land."* HdG 227. Signed: Rembrandt f. 1641. Painted in brown monochrome, except for the dark blue sky. The picture appears under this

title in Rembrandt's inventory of 1656 ("In de Agtercamer offre Sael. No. 106: De Eendragt van 't lant"). It is an allegory on the union of the Dutch cities in the struggle against the foreign enemy. As the symbol of union Rembrandt has introduced a bundle of arrows, on which the lion has laid his paw, and a pair of clasped hands uniting the coats of arms, among which can be recognized those of Amsterdam, Leyden and Haarlem. The picture was perhaps a project for an over-mantle in the great room of the Kloveniersdoelen (Archers' Hall) at Amsterdam, which was never carried out. See F. Schmidt-Degener in *Onze Kunst* 21 (1912) I, p. 1, and J. Six, *ibidem* 33 (1918) 141.

- 477 *Q. F. Maximus*. HdG 224. Signed: Rembrandt f. 1653 (or 1655). The young Quintus Fabius Maximus commands his father, who is visiting him at the camp of Suessa, to dismount, this homage being due to him as "Consul Romanus". (Livy XXIV, 44, 9; the story is repeated by Valerius Maximus II, 2, 4.) The picture was probably intended to adorn a mantle-piece in the Town-Hall at Amsterdam, but it was already replaced in 1656 by a smaller upright painting of the same subject by Jan Lievens. A drawing for this picture is in the Berlin Printroom (reserve of HdG 84; Valentiner II, 582). The picture is partly repainted. From the Newgass collection in London; afterwards sold with the collection of Marczell von Nemes in Munich, June 16, 1931 (No. 58).
- 478 *Aristotle*. HdG 413. Signed: Rembrandt f. 1653. Antonio Ruffo, a collector in Messina, commissioned this picture from Rembrandt, who sent it to Sicily in 1654. Some years later Ruffo commissioned him to paint "Alexander seated" and "Homer composing poetry". See notes to No. 480 and No. 483. See further: V. Ruffo in *Bolletino d'Arte* 10 (1918) 21; G. J. Hoogewerff in *Oud-Holland* 35 (1917) 129; C. Ricci, *Rembrandt in Italia*, 1918; H. Schneider in *Kunstchronik*, N. F. 30 (1918) 69. From the collections of Mrs. Collis P. Huntington and A. W. Erickson in New York.
- 479 *Athena*. HdG 210. See note to the following. From the Hermitage at Leningrad.
- 480 *Mars*. HdG 208. Signed: Rembrandt f. 1655. Originally the same size as No. 479 and a companion piece to it, but enlarged all round at a later date. The old title: "Alexander the Great" must be rejected. It was thought that this picture might be identical with the "Alexander" commissioned from Rembrandt in 1661 by the Sicilian collector Antonio Ruffo, who had also acquired the "Aristotle" (No. 478) and the "Homer" (No. 483) from Rembrandt. The "Alexander" was delivered

to Messina in 1661, but the following year Ruffo complained that the picture had been originally no more than a head, which had been enlarged by Rembrandt later to a half length figure. Thereupon Rembrandt declared himself willing to paint a second picture of the same subject. (This was supposed to be identical with the Leningrad picture, No. 479.) The date 1655 on the present picture makes this identification impossible; the Leningrad picture must also have been painted about 1655. Furthermore the Glasgow picture has been enlarged at a comparatively recent date, and only by a few centimeters. Finally, the figure in the Leningrad picture is female and the owl on the helmet and the head of Medusa identify her as Pallas Athena. The Glasgow picture more probably represents Mars or Apollo; the helmet decorated with dolphins suggests the latter. See the literature mentioned in the note to No. 478; also: C. Hofstede de Groot in the "Nieuwe Rotterdamsche Courant" of December 5, 1927 and in the *Repertorium für Kunstwissenschaft* 50 (1929) 135.

- 481 *Philemon and Baucis*. HdG 212. Signed: Rembrandt f. 1658. The two drawings in the Berlin Printroom (HdG 90 and 89; Valentiner II, 607 and 608), though not immediate studies for this picture, as Hofstede de Groot supposes, were probably done in connexion with it. A third drawing of the same subject in the Amsterdam Printroom (HdG 1778; Valentiner I, p. XXVII) is the work of a pupil (S. van Hoogstraten).
- 482 *The conspiracy of the Batavians*. HdG 225. This picture, which was originally much larger, was intended to decorate an arched space in the great gallery of the new Town-Hall (now the Royal Palace) at Amsterdam. It was already in place in 1661, and is mentioned in an Amsterdam guide-book of 1662, but was soon afterwards taken back by Rembrandt, presumably for alteration. It was never put back in its place; in the same year the space was filled by a painting by Jurian Ovens, which is still there to-day. To make Rembrandt's picture more suitable for the ordinary market, it was cut down on all sides, most probably by the artist himself. Drawings showing the original composition are preserved in the Munich Printroom (HdG 409-412; reproductions in *Oud-Holland* 42 [1925] 223. According to Valentiner [II 588] HdG 409 is the only genuine one; all the others being forgeries. Compare the literature referred to by him). The story is told in Tacitus, *Historiae* IV, 13; the name of the ring-leader was Julius Civilis, not Claudius Civilis as is often stated.

- 483 *Homer*. HdG 217. Signed: and f. 1663. This picture was also commissioned from Rembrandt by the Italian collector Antonio Ruffo (cf. Nos. 478 and 480). It was damaged by fire, and was originally larger. The blind Homer is dictating his verses to a scribe, whose fingers can still be seen at the lower right corner of the present fragment. Probably there was also a third figure in the picture, listening to the words of Homer. A drawing in Stockholm may afford some idea of Rembrandt's original composition, although its authenticity is doubted (in my opinion wrongly) by some authorities (reproduced in Oud-Holland 27 [1909] 223, and in Valentiner II, 567). Cf. the literature mentioned under No. 478.
- 484 *Lucretia*. HdG 218. Signed: Rembrandt f. 1664. From the collections of M. C. D. Borden in New York, August Janssen in Amsterdam and Heilbuth in Copenhagen.
- 485 *Lucretia*. HdG 220. Signed: Rembrandt f. 1666. From the Wombwell collection in London, where it was seen and highly praised by Waagen in 1854. Afterwards in the collection of H. V. Jones in Minneapolis.
- 486 *Tobit and his wife*. HdG 64a. Signed with monogram and dated: 1626. Published by W. Bode in *Art in America* 1 (1913) 13. From the Tschugin collection in Moscow.
- 487 *The prophet Bileam*. HdG 26. Signed with monogram and dated: 1626. The incident illustrated by Rembrandt is related in the 4th Book of Moses, XXII, 27 sq. From the collection of F. Hermann in New York.
- 488 *David and Saul*. HdG 34. Signed with monogram and dated: 1627 (?). (The date is no longer clear.) The picture appeared in 1909 in a London auction under the name of G. v. d. Eeckhout. Formerly in the collection of August Janssen in Amsterdam.
- 489 *Samson and Dalilah*. HdG 32. Signed with monogram and dated: 1628.
- 490 *David before Saul*. HdG 35.
- 491 *Nebuchadnezzar*. HdG 50. Signed: Rembrandt f. 1631. The story is told in the Book of Daniel, Chap. 3. Valentiner believes however that the subject is derived from the story of David and Saul.
- 492 *Bathsheba*. HdG 42. Signed with monogram and dated: 1632. The etching (B. 127), formerly attributed to Rembrandt himself, which gives the same composition in reverse, is copied from this picture by an unknown imitator. According to H. Kauffmann (*Jahrbuch der Preussischen Kunstsammlungen* 41 [1920] 76) the subject here represented in "The toilet of Rhodope"; as described at length in Jacob Cats' "Trouingh". Kauffmann claims to have traced the subjects of other Rembrandt pictures (Nos. 494, 495, 506, 467 and 468) to the "Trouingh" (or to the enlarged Latin translation by Caspar van Baerle, which appeared under the title "Facies Augustae"). Hofstede de Groot (in *Oud-Holland* 41 [1923-24] 49) and K. von Baudissin (in *Repertorium für Kunstwissenschaft* 45 [1925] 148) have rightly disputed this, pointing out that the books in question were not published until 1637 and 1643 respectively.
- 493 *Susanna*. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 26. From the collection of S. Buchenau in Niendorf, near Lübeck.
- 494 *Bathsheba*. HdG 311. Signed: Rembrandt f. 1632. Kauffmann explains the subject as: "The shepherdess Bocena in Phryne." See note to No. 492.
- 495 *Bathsheba*. HdG 40a. Signed with monogram. According to Kauffmann (*Jahrbuch der Preussischen Kunstsammlungen* 41 [1920] 75) the picture represents Orlande, whose story is told by Jacob Cats in "Trouingh". See note to No. 492. Sold with the M(andel) collection at Amsterdam, June 13, 1926 (No. 655).
- 496 *The finding of Moses*. HdG 23.
- 497 *Belshazzar's feast*. HdG 52. The story of the miraculous apparition is told in the Book of Daniel, Chap. 5.
- 498 *Abraham's sacrifice*. HdG 9. Signed: Rembrandt f. 1635. The repetition or replica of this picture in Munich is executed by a pupil and altered and retouched by Rembrandt, as revealed by the signature: "Rembrandt verandert en overgeschildert 1636."
- 499 *Samson threatening his father-in-law*. HdG 31. Signed: Rembrandt ft. 1635. The incident is described in the Book of Judges, Chap. 15. The subject was formerly interpreted as: "Duke Adolf of Gueldres keeping his father Arnoud in captivity." Some years ago, however, an old copy of the picture was discovered, showing the kid, which is expressly referred to in the biblical story, with the two negro boys. The subject was thus certainly established. The original picture is probably cut on the left and below.
- 501 *Blinding of Samson*. HdG 33. Signed: Rembrandt f. 1636. This is probably the picture which Rembrandt sent to Constantijn Huygens, the secretary of Prince Frederick Henry of Orange, as a present, with a letter dated January 27, 1639. It was through Huygens that the Prince had commissioned Rembrandt to paint him a series of pictures of the Passion (our Nos. 550, 557, 561). In a postscript to the letter the artist says that the picture should be hung

- in a strong light, and in such a way that the spectator can get far enough away from it to appreciate its effect from a distance. (Hofstede de Groot, *Urkunden über Rembrandt*, No. 65.)
- 502 *Tobias restoring his father's sight*. HdG 69. Signed: Rembrandt f. 1636. Probably cut on the right. Subjects from the story of Tobias often occur in Rembrandt's work, especially in his drawings. The drawing in the Fodor Museum at Amsterdam (HdG 1215; Valentiner I, 247) is nearest to the present picture in composition and may probably be considered a study for it.
- 503 *The angel leaving Tobias*. HdG 70. Signed: Rembrandt f. 1637.
- 504 *Joseph telling his dreams*. HdG 14. Signed: Rembrandt f. 163. . . Painted in grisaille, as a first idea for the etching of 1638 (B. 37); various details of the composition were altered in the etching. A red chalk study, dated 1631, for the figure of Jacob seated, was formerly in the Mitchell collection (reproduced in K. Bauch, *Der junge Rembrandt, Heidelberg*, 1933, p. 110). Formerly in the collections of J. Six van Hillegom and J. W. Six van Vromade in Amsterdam; sold by auction June 29, 1920 (No. 2).
- 505 *Susanna at the bath*. HdG 57. Signed: Rembrandt f. 1637 (the letters ant f and the figure 7 are on a strip of canvas that has been added later). Study for the picture dated 1647 in Berlin (our No. 516). See note to that No.
- 506 *Bathsheba at her toilet*. HdG 310. The interpretation of the subject is not quite convincing. Hofstede de Groot, calls it simply a Lady at her toilet. As in No. 494, it is possible that the person represented here is the shepherdess Bocena.
- 507 *Samson's wedding feast*. HdG 30. Signed: Rembrandt f. 1638.
- 508 *The dismissal of Hagar*. HdG 5. Signed: Rembrandt f. 1640. The picture was originally intended for a Flight into Egypt, and afterwards altered by Rembrandt himself into a Dismissal of Hagar. A strip about 4 cm. wide has been added above.
- 509 *Manoah's sacrifice*. HdG 27. Signed: Rembrandt f. 1641. It is possible that Rembrandt worked over this picture again at a later date. There are drawings for it in Stockholm (HdG 1546; Valentiner I, 135), in Dresden (from the P. Mathey collection, Paris; HdG 791; Valentiner I, 136), and in the O. Reinhart collection at Winterthur (from the Dalhousie collection, London; Valentiner I, 137). The story is taken from the Book of Judges, Chap. 13, 20.
- 511 *Reconciliation of David and Absalom*. HdG 38. Signed: Rembrandt f. 1642. The subject is also explained as David taking leave of Jonathan.
- 513 *Bathsheba at her toilet*. HdG 40. Signed: Rembrandt ft. 1643. From the Steengracht collection at The Hague, and the Altman collection in New York.
- 514 *Tobit and his wife*. HdG 64. Signed: Rembrandt f. 1645. Companion picture to No. 569.
- 515 *Abraham entertaining the angels*. HdG 12. Signed: Rembrandt f. 1646. From the collection of August Janssen at Amsterdam. A drawing in a private collection in Berlin, exactly corresponding in composition, may be a study for this picture (Valentiner I, No. 13). Its authenticity is doubted, however, by some authorities, especially in view of the fact that there are very similar versions of the same subject by certain of Rembrandt's pupils.
- 516 *Susanna*. HdG 55. Signed: Rembrandt f. 1647. Rembrandt made several studies for this picture. The head of one of the elders is painted from the sketch formerly in the Bischoffsheim collection (our No. 248); the Susanna from sketches at Bayonne (No. 372), at The Hague (No. 505; this however is dated 1637), and in Paris (No. 518). The composition shows the influence of Lastman's picture of the same subject in Berlin of which Rembrandt made copies, one in red chalk and one in pen and ink (both in Berlin; HdG 45 and 44). According to Kauffmann (*Jahrbuch der Preussischen Kunstsammlungen* 45 [1924] 72), Rembrandt's first idea for the picture was varied out about 1635, and traces of it can still be distinguished under the painting in its present state; it was then repainted by the artist in 1647. For both versions of the composition drawings have survived, in Berlin and in Dresden (the former disputed by Valentiner I, No. 260; the latter HdG 46, Valentiner I, No. 261). Kauffmann's theory has been disputed by K. von Baudissin (*Reperitorium für Kunstwissenschaft* 46 [1925] 190 and 264).
- 518 *Study for Susanna*. HdG 58. Study for the preceding. See note above.
- 519 *The vision of Daniel*. HdG 53. The vision of Daniel at the Brook Ulai is related in the Book of Daniel, 8. A fine drawing for the picture is in the Louvre in Paris (from the Bonnat collection; HdG 677, Valentiner I, No. 211).
- 520 *Tobit and his wife*. HdG 65. Signed: Rembrandt f. 1650.
- 521 *Bathsheba*. HdG 41. Signed: Rembrandt f. 1654.

- 522 *Mordechai before Esther*. HdG 47. Some authorities consider this and certain other large subject-pictures to belong to Rembrandt's last period, about 1665. Hofstede de Groot also believes this to be the companion piece to No. 598. There are studies for the head of Mordechai in a drawing at Amsterdam (HdG 1261; Valentiner I, 203).
- 523 *Joseph accused by Potiphar's wife*. HdG 18. Signed: Rembrandt f. 1655. From the Hermitage at Leningrad.
- 524 *Joseph accused by Potiphar's wife*. HdG 17. Signed: Rembrandt f. 1655.
- 525 *Jacob's blessing*. HdG 22. Signed (genuine?): Rmbran... f. 1656. Jacob is blessing his grandchildren Manasseh and Ephraim, while their parents Joseph and Asnath look on.
- 526 *David before Saul*. HdG 36. The model used for Saul appears again in the Adoration of the Magi at Buckingham Palace (No. 592). See also note to No. 522.
- 527 *Moses showing the tables of the law*. HdG 25. Signed: Rembrandt f. 1659. A. Heppner (Oud-Holland 52 [1935] 241) has shown, that the incident here depicted is Moses' second return to the people (2 Moses, XXXIV, 29). The picture was originally much larger, as is proved by comparison with F. Bol's picture of the same subject, which is now in the Palace (formerly Town Hall) of Amsterdam. Rembrandt's picture was probably also intended for the Town Hall, but not accepted by the authorities, and replaced by that of Bol. Cf. Nos. 477 and 482.
- 528 *Jacob wrestling with the angel*. HdG 13. The picture was originally larger; the signature: Rembrandt f. is on a separate piece of canvas, cut from the missing part, and inset.
- 530 *Esther, Ahasuerus and Haman at table*. HdG 46. Signed: Rembrandt f. 1660. The picture is much damaged by fire. The drawing in the Pierpont Morgan Library (HdG 1077), formerly thought to be a study for it, is the work of a pupil about 1640.
- 531 *Haman in disgrace*. HdG 48. Signed: Rembrandt f.
- 532 *Christ driving the money-changers from the temple*. Signed with monogram and dated: 1626. Published by Stschawinsky in *Stary Gody*, 1915; by K. Bauch in *Jahrbuch der Preussischen Kunstsammlungen*, 45 (1924) 277, and by V. Bloch in *Oud-Holland* 50 (1933) 97. The signature was invisible until the picture was cleaned, when it also became apparent that the picture had been added to all round. Our reproduction shows it in its original state.
- 533 *St. Paul in the Roman camp*. HdG 333. Signed with monogram and dated: 1628. The old interpretation of the subject as "St. Peter among the servants of the High Priest" must be rejected. St. Paul's conversations with Roman soldiers are frequently related in the Acts of the Apostles (XXI, 37; XXII, 24, sq.; XXIII, 16, sq., and 31). From the collection of Karl von der Heydt in Berlin.
- 534 *Christ at the column*. HdG 126. From the collections of E. Aynard in Paris, and Stephan von Auspitz in Vienna.
- 535 *Simeon in the temple*. HdG 81.
- 536 *The tribute money*. HdG 117. Signed with monogram and dated: 1629.
- 537 *Raising of Lazarus*. HdG 107. Signed: Remb. Formerly in the collection Ch. T. Yerkes and W. Gates in New York; on loan at present to the Art Institute of Chicago. See note to the following.
- 538 *Raising of Lazarus*. HdG 107A and 107E. This picture, which differs from the preceding chiefly in size, appeared in 1913 in a Paris sale. Valentiner considers this to be the genuine version, and the smaller one, formerly in the Gates collection (our No. 537), to be a studio replica. My own view, which is exactly the opposite, is stated in *Zeitschrift für bildende Kunst*, N. F. 32 (1921) 147.
- 539 *Christ at Emmaus*. HdG 147. Signed with monogram.
- 540 *Rest on the flight*. HdG 87.
- 541 *Adoration of the Magi*. Published in O. Granberg, *Inventaire général...* II, Stockholm, 1912, No. 371, and in the *Burlington Magazine* 27 (1915) 49. Formerly in the collections of Baron Frederik Rappe and O. Granberg in Stockholm, where the picture was attributed to Salomon Koninck.
- 542 *Zacharias in the temple*. HdG 72. Signed: Rembrandt f.
- 543 *Simeon in the temple*. HdG 80. Signed with monogram and dated: 1631.
- 544 *Holy family*. HdG 92. Signed: Rembrandt f. 1631. The canvas was originally arched above.
- 545 *The good Samaritan*. HdG 111. Etched in reverse by Rembrandt himself (1632-33) in a plate of the same dimensions (B. 90). A strip of 2.5 cm. has been added above. The authenticity was disputed by W. Martin (*Der Kunstwanderer* III, 1921: see also the polemic in "The Times", 1921).
- 546 *Christ before Pilate*. HdG 128. Signed: Rembrandt f. 1633. Grisaille; study for the etching (B. 77) which must have been executed soon after.

- 547 *Christ on the lake of Galilee*. HdG 103. Signed: Rembrandt f. 1633.
- 548 *Raising of the Cross*. HdG 130. Painted with the Descent from the Cross (No. 550) in 1633 for the Stadtholder Frederick Henry of Orange. The early history of this and the other paintings of the same series (Nos. 557, 560, 561) is well known to us from several letters of Rembrandt to Constantijn Huygens, the secretary of the Prince of Orange (published by Hofstede de Groot in *Urkunden über Rembrandt*, 1906, No. 47, and following). See also note to No. 501. A study in black chalk is in the Albertina at Vienna (HdG 1423; Valentiner II, 484). Another drawing, in the Koenigs collection at Haarlem, which is composed in the reverse direction to the picture, must have been done a few years earlier (K. Bauch, *Die Kunst des jungen Rembrandt*, 1933, p. 186). The picture in the Bredius Museum (No. 564) is a replica of this not very successful composition, altered and improved, by Rembrandt himself.
- 550 *Descent from the Cross*. HdG 134. Signed: Rembrandt f. Painted with the Elevation of the Cross (No. 548) in 1633 for Prince Frederick Henry of Orange. See note to No. 548. The same composition was used by Rembrandt in a large etching (B. 81), dated 1633.
- 551 *Descent from the Cross*. HdG 135. Signed: Rembrandt f. 1634. This is possibly identical with the large picture mentioned in the inventory made during Rembrandt's bankruptcy in 1656 (HdG 135b).
- 552 *The incredulity of St. Thomas*. HdG 148. Signed: Rembrandt f. 1634.
- 554 *Entombment*. HdG 139. Grisaille sketch. The composition is repeated in a later picture of the same subject (No. 560).
- 555 *Preaching of St. John the Baptist*. HdG 97. Grisaille. Originally smaller, but enlarged by the artist himself, about 10 cm. all round. A drawing in the Louvre in Paris (HdG 687; Valentiner I, No. 277) shows the picture in a heavy frame. It is generally supposed that this sketch is not a study for the picture, but an authentic drawing by Rembrandt done after his own picture at a later date, in the 1650's. (C. Neumann, *Aus der Werkstatt Rembrandts*, 1918, p. 77.)
- 556 *Rest on the flight*. HdG 89. Signed Rembrandt f. A sketch in brown monochrome.
- 557 *The Ascension*. HdG 149. Signed: Rembrandt f. 1636. Painted for Prince Frederick Henry of Orange. Belongs to the same series as our Nos. 548, 550, 560 and 561. Rembrandt says in a letter to Constantijn Huygens in February 1636, that the picture of the Ascension is now finished, and that the Entombment and the Resurrection (Nos. 560 and 561) are nearing completion. All three correspond in dimensions with the Raising of the Cross and the Descent from the Cross. (Nos. 548 and 550.) (Hofstede de Groot, *Urkunden über Rembrandt*, 1906, No. 47.)
- 558 *Parable of the labourers in the vineyard*. HdG 116. Signed: Rembrandt f. 1637.
- 559 *Christ appearing to the Magdalen*. HdG 142. Signed: Rembrandt f. 1638.
- 560 *Entombment*. HdG 140. Painted with the companion picture of the Resurrection (No. 561) for Prince Frederick Henry of Orange, and finished in January 1639. These two pictures were the last to be finished of the Passion Series commissioned by the Prince. See notes to Nos. 548 and 557, and Hofstede de Groot, *Urkunden über Rembrandt*. Nos. 65-70.
- 561 *The Resurrection*. HdG 141. Signed Rembrandt f. 1639. Painted for Prince Frederick Henry of Orange. Companion piece to No. 560. See note above.
- 562 *The Visitation*. HdG 74. Signed Rembrandt 1640. From the collections of the Duke of Westminster in London and Alfred de Rothschild at Halton Manor.
- 563 *Holy family*. HdG 93. Signed: Rembrandt f. 1640.
- 564 *Raising of the Cross*. Identical with HdG 131. Sketch, in grey and brown. Cf. my article in *Gazette des Beaux-Arts* 63 (1931) 213, and note to No. 548.
- 565 *Lamentation for Christ*. HdG 136. Sketch, in brown and grey. There is a drawing in colours, closely related to the picture, in the British Museum (HdG 860, Valentiner II, 495). Both drawing and picture were repeatedly altered by the artist himself. Two strips of wood have been added to the panel, above and below. On the reverse of the picture is an inscription of the 18th century, giving its provenance. (See W. Stechow in *Jahrbuch der Preussischen Kunstsammlungen* 50 [1929] 226.)
- 566 *Christ and the adulteress*. HdG 104. Signed: Rembrandt f. 1644.
- 568 *Holy family*. HdG 91.
- 569 *Joseph's dream*. HdG 85. Signed: Rembrandt f. 1645. Companion piece to No. 514. The angel is appearing to Joseph in a dream and ordering him to fly to Egypt (Matthew 2, 13).
- 570 *Holy family with the angels*. HdG 94. Signed: Rembrandt f. 1645.
- 572 *Holy family with the curtain*. HdG 90. Signed: Rembrandt f. 1646.
- 574 *Adoration of the shepherds*. HdG 78. Signed:ndt f. 1646. Painted for Prince Frederick Henry of Orange, with

- a Circumcision, now lost, of which there is a copy in the museum at Brunswick. Rembrandt received in November 1646 the sum of 2400 Carolsgulden for the two picture. (Hofstede de Groot, *Urkunden über Rembrandt*, No. 107.)
- 575 *Adoration of the shepherds*. HdG 77. Signed: Rembrandt f. 1646. A study for this picture in pen and wash, the authenticity of which is doubted by some critics, was in the Oppenheimer collection in London (HdG 988), Valentiner I, 294.
- 576 *Rest on the flight*. HdG 88. Signed: Rembrandt f. 1647.
- 577 *Timothy and his grandmother*. HdG 154. Signed: Rembrandt f. 1648. The incident here represented is related in 2nd Timothy, Chap I, 5, where St. Paul reminds his "beloved son" Timothy of the lessons he received from his grandmother Lois. In the background Simeon appears with the child Jesus in front of a wall, on which the Tables of Moses are hanging on either side of the Brazen Serpent (symbols of the Old and New Testaments, about which the young Timothy is receiving instruction). The authenticity of the picture seems to me not entirely beyond question.
- 578 *Christ at Emmaus*. HdG 145. Signed: Rembrandt f. 1648.
- 579 *Christ at Emmaus*. HdG 144. Signed: Rembrandt f. 1648.
- 580 *Good Samaritan*. HdG 110. A sketch in grisaille, the authenticity of which seems to me not entirely certain.
- 581 *Good Samaritan*. HdG 112. Signed: Rembrandt f. 1648. Rembrandt did a large number of drawings illustrating the story of the Good Samaritan. Those in Rotterdam, London and Paris (HdG 1350, 885 and 605; Valentiner I, 378-380) are particularly closely related to this picture.
- 582 *Lamentation*. HdG 137. Signed: Rembrandt f. 1650. The authenticity of the picture has been often doubted in the past, but since the recent cleaning all doubts seem to be unjustified. Two figures in the background, however have been added later. The study in Stockholm (HdG 1572) for one of these is the work of a pupil, perhaps simply copied from the picture. Formerly in the collection of the Comtesse de Béarn in Paris, then in the Béhague sale in London, June 28, 1929 (No. 76). I published a study for this picture in *Oud Holland* 54 (1937) 219, which shows the original composition before the picture was cut down.
- 583 *Christ appearing to the Magdalen*. HdG 143. Signed: Rembrandt f. 1651.
- 584 *Descent from the Cross*. HdG 133. Signed: Rembrandt f. 1651. A replica by Rembrandt himself of the picture of 1634 in Leningrad (our No. 551), differing from it in detail as well as in general conception. From the collection of F. von Gans at Frankfurt.
- 586 *The tribute money*. HdG 118. Signed: Rembrandt f. 1655. According to Schmidt-Degener (De Gids 1919, I, 253), perhaps a sketch for an over-mantle picture (now no longer existing) in the Town-Hall at Amsterdam, which is praised in a poem by Vondel, though he does not mention the name of the artist. Cf. also Nos. 477, 482 and 527.
- 588 *Christ and the woman of Samaria*. HdG 100. Signed: Rembrandt f. 1655. The story of the Woman of Samaria was repeatedly illustrated by Rembrandt about this time, in painting, drawing and etching.
- 589 *Christ and the woman of Samaria*. HdG 101. Signed: Rembrandt f. 1655. From the collection of Marcus Kappel in Berlin.
- 590 *Christ on the Cross*. Identical with HdG 132b. Signed at the foot of the cross: Rembrandt f. 1657. Published by W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 79. (The date there wrongly given as 1656.)
- 591 *Christ at the column*. HdG 125. Dated by Valentiner about 1656. This is supposed to be a study for a lost painting, of the Flagellation of Christ. The old suggestion as to the date—"about 1646"—should perhaps be adhered to, since the picture is related in style (and in the model used) to the etchings and drawings of that year.
- 592 *Adoration of the Magi*. HdG 84. Signed: Rembrandt f. 1657. See note to No. 526.
- 593 *Christ at the column*. HdG 124. Signed: Rembrandt f. 1658. Bode and Hofstede de Groot read the date as 1668.
- 594 *St. Peter denying Christ*. HdG 121. Signed: Rembrandt 1660. A drawing for this picture, more restless in the composition, and with more figures, is in the École des Beaux-Arts in Paris (Valentiner II, 465). (Cf. M. D. Henkel in *Pantheon*, 1933, VI, p. 292.) Recently purchased for the Rijksmuseum at Amsterdam from the Hermitage at Leningrad.
- 595 *Pilate washing his hands*. HdG 129. Hofstede de Groot, Valentiner and others date this picture in the middle of the 'sixties. See note to No. 522. There was a drawing for it, showing certain variations in composition from the finished picture, in the former Six collection in Amsterdam (HdG 1233; Valentiner II, 473); and another is in the British Museum in London (HdG 889; Valentiner II, 474).
- 596 *Circumcision*. HdG 82. Signed: Rembrandt f. 1661.
- 597 *Christ at Emmaus*. HdG 146.

- 598 *Return of the prodigal son*. HdG 113. Signed: R. van Rijn. According to Hofstede de Groot, the companion picture to our No. 522.
- 600 *Simeon in the temple*. Published by Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 99. This is perhaps the picture that Rembrandt painted for Dirk van Cattenburg, which was still unfinished some months before Rembrandt's death. The figure of the woman is a later addition.
- 601 *St. Paul in prison*. HdG 179. Signed: R. f. 1627 (altered later).
- 602 *The Apostle Paul*. HdG 177.
- 603 *The Apostle Paul*. HdG 180. According to the old Vienna catalogues the picture was signed: "Rembrandt 1636." The date should perhaps be read as 1630. Only the remains of the signature are visible.
- 604 *Jeremiah mourning over Jerusalem*. HdG 49. Signed with monogram and dated: 1630. From the S. Stroganoff collection at Leningrad.
- 605 *Hermit reading*. HdG 192. Signed with monogram and dated: 1630.
- 606 *St. Bartholomew*. Identical with HdG 169a. Published by Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, p. 19. Another version of this picture is in the collection of the Count de Leusse at Anet, possibly a copy by Lievens. Cf. *Zeitschrift für bildende Kunst*, N. F. 32 (1921), 147. From the Friedsam collection in New York.
- 607 *St. Peter in prison*. HdG 122. Signed with monogram and dated: 1631.
- 608 *St. John the Baptist*. HdG 171 (and 171b?). Signed: Rembrandt ft. 1632. From the collection of Ch. Stewart Smith in New York.
- 609 *St. Peter*. HdG 181. Signed: RHL van Rijn 1632. Transferred from panel to canvas.
- 610 *St. Francis in prayer*. HdG 187. Signed: Rembrandt f. 1637.
- 611 *King David*. HdG 39. Signed: Rembrandt f. 1651. From the collection of K. Lanz in Mannheim.
- 612 *St. Paul*. HdG 178. Signed: Rembrandt f. Probably painted at the same time as the following. Both perhaps belong to an unfinished series of Apostles. See also note to No. 615.
- 613 *St. Bartholomew*. HdG 169. Signed: Rembrandt f. 1657. See note to the preceding.
- 614 *St. Matthew, with an angel dictating*. HdG 173. Signed: Rembrandt f. 1661. Nos. 302-304 are studies for the head in this painting. Valentiner (*Kunstchronik*, N. F. 32 [1920] 219) supposes that Rembrandt painted in 1661, besides an Apostle series, a set of the Four Evangelists, consisting of (1) St. Matthew, in the Louvre, (2) St. Luke, the picture formerly known as "The Accountant" (No. 618), (3) St. Mark, the so-called "Evangelist writing" in Sarasota (No. 619), and (4) St. John, the so-called "Young Evangelist" in Munich, a picture that has been often doubted, and in which I cannot see the master's hand. Valentiner suggests that the Christ in the Bache collection (No. 629), or that formerly in the Orloff-Davidoff collection (No. 628), might belong to the same series, together with the so-called "Nun" in Epinal (No. 397), as the Virgin Mary.
- 615 *St. Bartholomew*. HdG 168. Signed: Rembrandt f. 1661. Valentiner (*Kunstchronik*, N. F. 32 [1920-21], 219) supposes that Rembrandt painted, in the same year 1661, apart from the Evangelists mentioned under No. 614, a series of Apostles, which included besides the present picture the following: the St. James of the Willys collection (our No. 617); the "Monks" in Amsterdam, Helsingfors and London (Nos. 307-309); and probably also the Old Man of the Harrach collection (No. 616), the self-portrait as St. Paul (No. 59), and the Risen Christ at Munich (No. 630).
- 616 *An Apostle in prayer*. HdG 194. Signed: Rembrandt f. 1661. See note to the preceding No.
- 617 *St. James*. HdG 170. Signed: Rembrandt f. 1661. See note to No. 615.
- 618 *An Evangelist*. HdG 185. See note to No. 614. From the collection of Charles M. Schwab in Pittsburgh.
- 619 *Evangelist writing*. HdG 183. Signed: Rembrandt 166.. (The last figure is cut off.) See note to No. 614.
- 620 *Christ*. HdG 159. Of the same period as the two "Emmaus" pictures in Paris and Copenhagen (1648, Nos. 578 and 579).
- 621 *Christ*. HdG 161. Signed: Rembrandt f. From the Pavlovsk Palace near Leningrad. Sold by auction in Berlin on June 4, 1929 (85).
- 622 *Christ*. HdG 158.
- 623 *Christ*. The picture appeared at a London auction on June 4, 1933 (No. 83). This is probably the original from which the mezzotint engraving by B. Picart, entitled "Zenon Philosophes" was done (reproduced in *Klassiker der Kunst, Rembrandt*, 1909, p. 527, HdG 167). The mezzotint gives the composition in reverse.
- 624 *Christ*. HdG 163. Signed: Rembrandt f. 1656 (?). The signature, which is not mentioned in the catalogue of the Johnson collection, was recently discovered, in cleaning. The date should perhaps be read as 1650.

- 625 *Christ*. This picture, never before published, appeared on the English market some years ago.
- 626 *Christ*. HdG 160. From the collection of Isaac D. Fletcher in New York.
- 627 *Christ*. Published by Hofstede de Groot in *Die holländische Kritik der jetzigen Rembrandtforschung*, 1922, p. 41. The picture appeared on the Berlin market in 1920, and passed into the collection of Lord Melchett in London.
- 628 *Christ*. HdG 162. From the A. Orloff-Davidoff collection in Leningrad. The present reproduction had to be made from a poor photograph.
- 629 *Christ*. HdG 164. Signed: Rembrandt f. 1661. See note to No. 614. From the collection of Count E. Raczynski in Ragolin (Poland).
- 630 *Christ*. HdG 157. Signed: Rembrandt f. 1661. See note to No. 614.
- 631 *The wrath of Abasuerus*. This picture is one of the large compositions of Rembrandt's very early period. It was sold at a sale in Brussels, December 12th, 1936 (No. 80 as "A. de Gelder"). The picture was first published by J. G. van Gelder in "Elseviers Maandschrift", May 1937.
- 632 *Musical party*. Signed: RHL 1626. This picture is one of the earliest dated works of the artist (vide our numbers 460, 486, 487, 532). It is generally believed that the four members of the Rembrandt family are here represented. The picture was first published by Vitale Bloch in "Oud-Holland" 54 (1937) 49. It first appeared at the F. Cripps sale, London, November 16th, 1936, No. 155.
- 633 *Portrait of an old man*. Signed: RHL. The picture was engraved by J. G. van Vliet (B. 23). The engraving is dated 1634, but it is probable that Rembrandt's study was painted some years earlier.
- 634 *Saskia*. HdG 618 and 700. Signed: Rembrandt f. 1633. The picture, which was published by W. R. Valentiner in the *Burlington Magazine* 57 (1930) 260, was omitted by mistake in our first edition.
- 635 *Rembrandt's father*. This little picture has already been published by W. R. Valentiner in "Rembrandt, Wiedergefundene Gemälde", 2nd ed., 1923, p. 13. It last changed hands at the L. Gow sale, London, May 28th, 1937, No. 106.
- 636 *Study of a man's head*. Signed: RHL. The model resembles Rembrandt's father.
- 637 *Self-portrait*. HdG 561. This picture, formerly in the collection of the Marquess of Lothian, Newbattle Abbey, should be compared with our no. 56.
- 638 *Portrait of a rabbi*. HdG 408a. Signed: Rembrandt f. 166. . . Formerly in the collection of the Marquess of Lothian, Newbattle Abbey.
- 639 *Juno*. I published the picture in "Pantheon", (1936) 277. Rembrandt painted this Juno for the art-collector Harmen Becker, who, in 1665, complained that the picture was not yet finished. Nevertheless it must have been completed shortly afterwards, as the picture is mentioned in the inventory of Harmen Becker as "een Juno levensgroot". It reappeared at the Wesendonk sale, Cologne, November 27th 1935, No. 87 ("in manner of Rembrandt"). It was on loan to the Museum of Bonn for years, but was never exhibited there.

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